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**M.149a.73

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BOSTONIA

CONDITA A.D.

1630.

CIVITATIS REGIMINE DONATA A.D. 1822.

By Joshua Bates, Esq.

Received Sept. 25, 1859. No.

Coll. cplt. 16/11 57

Opus Aureum Muſice caſtigatiſſimū

de Gregoriana ⁊ figuratiua atq; con/
trapūcto ſimplici percōmode tra
ctans om̄ib⁹ cantu oblectan/
tibus vtile ⁊ neceſſa/
rium e diuerſis
excerptum

Fata regunt finem. ſpero dij cepta ſecundent.

Qui ducis vultus & non legis iſta libēter
Omnibus inuidias, liuide nemo tibi

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¶Epigramma Ad lectorem

Muſica dulce ſonans·iuuat aures carmine blande
　Inſtaurat vires ingenioqꝫ fauet
Dulcedo fingit molles Harmonica cantus
　Auſones hanc celebrant.grecia docta probat.
Hebreuſqꝫ Tubal·necnon ⁊ thracius Orpheus
　Et Samij coluit·ſedula cura·ſenis
Quoqꝫ magis tribuas his tante laudibus artis
　Omnia vt oblectent·muſica mella·vide
Dulcia pierius modulatur carmina cygnus
　Atticaqꝫ in ſyluis gutture vernat auis
Auia cuncta ſtrepunt reſonant ⁊ Achantide dumi
　Carminibꝰ volucres·⁊ genus omne fauet
His capti piſces·citharam ſunt ſepe ſequuti
　Teſtis arione·fabula nota·lyre
Muſica ſerpentum morſus·⁊ vulnera ſanat
　Muſica·lymphatis mentibꝰ indit opem
Irati ſtimulos ⁊ corda ferocia mollit·
　Hanc etiam morbos poſſe fugare ferunt
Hanc tu diuinum munus dubitare caueto.
　Quiſquis es. eſt nullis artibꝰ iſta minor
Viue.vale felix.canum quoqꝫ Neſtora vince
　Hec ſubiecta hilari carmina fronte legens·

M. 149.73
Joshua Bates
31,293
Sept. 25. 1857

¶ In muſicam prefatio.

MVſicā eſſe unā illarū ſeptē artiū quas liberales vocāt. nemo ē etiā de mediocriter litteratis q̄ neſciat. Sꝫ fortaſſe tūc aliquāto dignior videbit. ſi ↄſtiterit a q̄bꝫ ꝛ quātis viris ſit culta. atqꝫ in ſumma āmiratōe habita. Taceo de Tubal q̄ eius artis apud Hebreos vetuſſim⁹ inuentor fuiſſe memorat. pretereo Dauid regem. quo Cytharā pulſante Saul a furore dementie refocillabat. Dicā aliq de phis. Hanc Pictagoras tanti fecit vt oīa ꝓportionibꝫ muſicis ↄſtare affirmaret Plato ſingulis orbibꝫ celeſtibꝫ. ſingulas ſyrenes inſidere in ſua republica docet. Que diuerſo ↄ̄uis ſpheraꝝ motu. ↄcordibꝫ tn̄ īter ſe numeris. deo laudes inceſſanter modulent. Itē Areſtoteles ipſe in multis eam paſſibꝫ ſic cōmendat. ꝛ p̄ſertim in polliticis vt inter ingenuas illā ſciās. nulli poſtponat. Muſicā a poetis quoqꝫ. ꝛ clariſſimis eſſe celebratā ꝛ p̄cipue ab Homero. Vn̄ ceu fonte penni. vatum ꝑpetuis ora rigant aquis. Nullus paulo ſtudioſior poetaꝝ ignorat. Hoc ē q̄d Appollinē cytharā tenere aiunt. Q̄d Orpheū fluuios detinuiſſe. Et vt inquit Boeti⁹ ſiluas traxiſſe mobiles cōminiſcunt. Amphionēqꝫ ſaxa in muros duxiſſe muſica ſuauitate fabulātur. Sꝫ q̄r hyſtorie maior autoritas eſt fabulas miſſas faciamus. ꝛ de ꝓbatiſſimis autoribus aliqua huc afferamus breuiter ꝛ ſtrictim. q̄ ab ipis in muſice artis ſingularē excellentiā diffuſiſſime ſunt varieqꝫ teſtata. Maximos olim duces fidib⁹ tibyſqꝫ canere ſup ...enā. tā grecos q̄ꝫ romanos adeo vſus obtinuerit. vt Themiſtocles Alioquin clarus Imperator cū Cytharā in ↄuiuio ſibi oblatā recuſaſſet Habit⁹ ſit indoctior. Muſicā curas abigere. clementiā ſuadere. et ad leniēdos affect⁹ plurimū valere. Martian⁹ capella ſcribit. Bella etiā lituis. tubis ꝛ cornib⁹ romani accēdebāt. Ad q̄d ꝟgiliū alluſiſſe crederiꝫ in ſexto de Miſeno Ut reuere vidēt īdigna morte pemptū Miſenū eoliden. q̄ nō ꝑſtātior alt Ere ciere vires morteqꝫ accēdere cātu Tymothe⁹ vir phrygi⁹ Alexandrū muſica modulatōe ab epul ad arma corripiēda ſubito inflāmauit. ꝛ mox mutato modulatōis genere. rurſus ab armis ad epulas reduxit. Hoc etiā nō poſtremo ꝑtinet ad muſice laudē Q̄d plereqꝫ grecie ciuitates. leges decretaqꝫ publica ad lyrā recitabāt. Ne longius ꝓgrediar in re q̄ ſatis laudari vix pt. vel q̄ potius ſeipam ornat. q̄ꝫ vt alicui⁹ laudatōne indigeat finiā ꝓloquiū. Vos āt o ſtudioſi adoleſcētes in huius muſice artis honeſtiſſimū ſtudiū totis viribꝫ incūbite. q̄d ſi feceritis ſummā voluptatē cū pari vtilitate reperietis. nec vob h̄ turpe putetis q̄d ſummis phis. q̄d maximis exercituū ducib⁹. q̄d florentiſſimis Grecie ꝛ Italie vrbibus laudabile ſemꝑ viſum fuit ac liberale Valete.

Juppiter omnipotens precibus ſi flecteris vllis
Da precor inceptis ſplendida vela meis

Explorare queam. que ſint gratiſſima muſis
Da dextram miſero virgo ſerena mihi

Hoc igit̄ opuſculū ingreſ-
ſuri tripharia̅ erudiendi modū muſice artis partiri pote
rimus. Eſt nāq̄ʒ muſices natura q̄dā Armonica. Altera
Rigmica. Tercia v̄o metrica nuncupat̄. ¶ Et d̄r Armonica illa que
inter ſonos diſcernit grauē videlicet ꝛ acutū. Eſt nāq̄ʒ idē Armoni
ꝙ modulatōis diſcretio. Qḋ q̇dē mēbrū tres hʒ ſub ſe ſpēs. vna
organica vocat̄. q̄ ex flatu tēꝑorata in vocis habitum roborat̄. huic
ꝯueniūt. fiſtule. organa. tube. tibie. muſe Alia in manu conſiſtit. ita
videlicet vt manus depingat̄ interior leua ac qualibet in iūctura lo/
cetur clauis. vt in exordio ſcd̓e ꝑtis depicta eſt. ¶ Ad trinā curſitan/
tes feſtināter ſpēm. ea̅ ꝑfecto volum⁹ in lineis ſpacijſq̄ʒ interceptis
inter lineas ꝯſiſtere. Tanq̄ʒ igit̄ p̄cipuū ac magis idoneū hoc mēbꝝ
terciū huic libello vſurpabim⁹. Diuidētes quoq̄ʒ eum in ꝑtes tris.
¶ Jmp̄mis eīn̄ de autoribꝰ ꝑtractaturi ſiml' ꝛ deſcriptionibꝰ muſice.
¶ Hinc de mō artis adipiſcēdi. Poſt hec de cātu mēſurali. poſtremo
v̄o de ꝯpuncto ſimplici. vnāquāq̄ʒ deniq̄ʒ ꝑtē in ſua ſcindētes capl'a
¶ Rigmica v̄o eſt. q̄ impulſu ritū modulatōis agit. vel ē q̄ req̇rit in
quiſitōem dictionū. an bn̄ vel male cohereāt dictōnes. ¶ Metrica
igit̄ ē q̄ mēſurā diuerſoꝝ metroꝝ ꝓbabili oſtēdit rōne.

¶ De artis muſice inuentoribꝰ Capitulū p̄mū

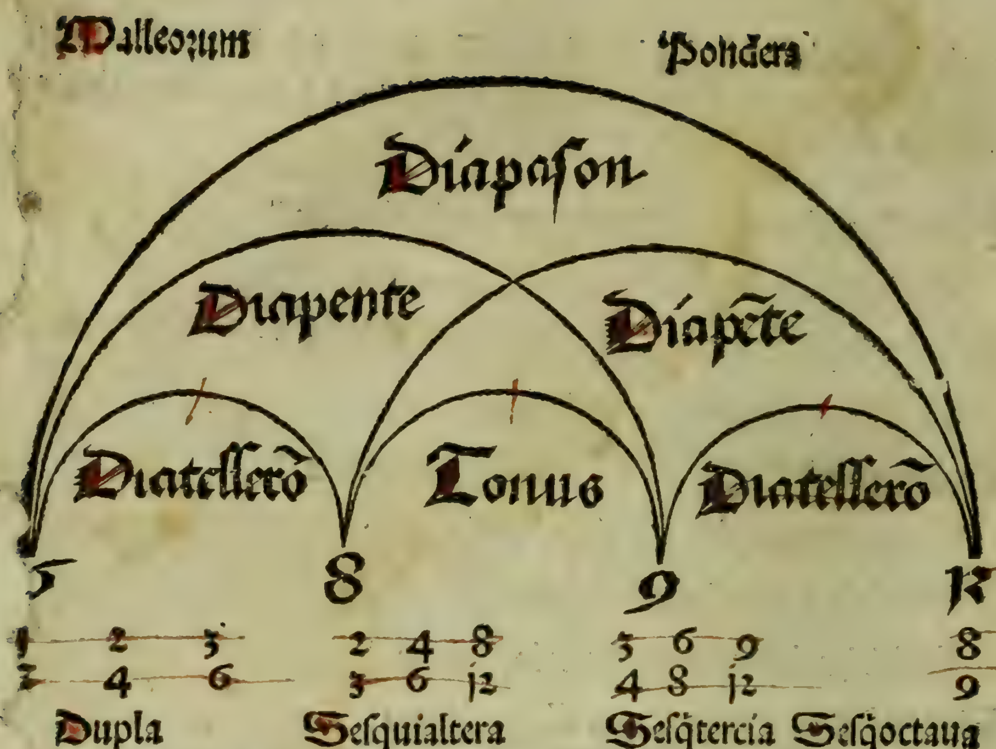
Quēadmoduʒ in primo de
celo ꝛ mundo. at metheoroꝝ p̄mo Hanc Areſtoteles hʒ
autoritatē. Nō eīn̄ ſemel neq̄ʒ bis ſʒ īfinities oportʒ pu
tare eaſdē apud nos aduenīſſe opiniones. Pari mō illud exq̇ſite in
Muſica attentātes. ex q̄ hui⁹ artis inuentoꝝ copia̅ fuiſſe nemo ne/
gat. Jd q̇dē qḋ nobis ꝯſtat. ſummatim ac ſuccincte attentem⁹ Pre/
nimia nāq̄ʒ cant⁹ ſuauitate cū delectatio in oꝑe (ſcd̓o Ethi.) ſit ſignū
v̄tutis. Ritū modulaminis ꝑpendiſſe Tubal p̄mū (qḋ recti⁹ exiſti/
mauerim) fert̄. vt ꝑfecto apud priſcos cōꝑtuʒ eſt Lamech de ſobole
Chain duos habuiſſe ꝓles Abel videlicʒ ꝛ Tubal. Js eīn̄ Tubal p̄/
mi parētis p̄ſagia (nec Senece moraliſſimi ſn̄iam impellens. ꝙ ſcʒ
Egre mentis ē formidare inexꝑta) cōmemorans. Plaga proch. bi/
na mundū hūc inferiorē deletuꝝ. ob hoc itaq̄ʒ artē priſci an̄ diluuiū

colūnis geminis ïſculptā.p cū extitiſſe aiūt.vnā ꝟo latericiā.alterā inquā Marmoreā.ob aque ꝛ ignis formidinē. Qď q̄dē inde Aurora his carminibꝫ aſſeritur ſubſcriptis.

¶ Iſte Tubal cantu gaudens pater extitit horum
Qui cytharis pſallunt organiciſq̄ꝫ modis.
Muſica dulce canens fuit Ars inuenta ꝑ illum
Ut paſtoralis gaudeat inde labor
Et quia nouit Adam primum dixiſſe parentem
Uenturum duplex iudicium. ignis aque
In geminis artem ſcripſit poſuitq̄ꝫ columnis
Extitit hec laterum. marmoris illa fuit
Ut non hec per aquam. non illa per ignem
Si ſit deficiens vna.ſit vna manens
Ut nobis ioſephi declarant ſcripta. colūnam
Marmoream tellus Syria ſeruat adhuc.

¶ Quo pacto Pictagoras ꝯcordantiaꝝ ꝓportiones inueſtigauerit et de reliquis inuētoribꝫ Capitulū ſcďm

Quanq̄ꝫ a graijs pictagoras numero obediuiſſe fertur.hoc ē. eundē nāq̄ꝫ ꝑmitus muſicā ex malleoꝝ ſonitu indagaſſe ferunt. Percipiens quoq̄ꝫ ex malleis ſonoritatis diſcrepantiā oriri nō ꝓfecto immerito hūana voce potiꝰ formari admiſerit. Boetiꝰ ꝟo huiꝰ artis Autor clariſſimꝰ eundē ꝓfert muſice ꝑ malleoꝝ ꝯcutientiū pondera inequalia.nec nō ꝑ inequalē neruoꝝ tenſionē.perq̄ꝫ calamoꝝ ineq̄lē longitudinē. Primū artē apud grecos inueniſſe. Qď pſe⁊tim ꝓpoſitōn hmōi aſſerit. Pictagorā nobis artem tradidiſſe ſonoꝝ. Quo autē mō hoc idem is inquiſierit. Figura lucide ſubſcripta claret.



] Pictagoras phus numeroꝝ pinceps. ꝓportionū magiſter. q̃ toto euo numeris incūbendo ſingula ſcire niteret. Nolens q̇dē aurī iu/dicio fidē. nec de ꝯſonantijs ꝯſtantiā adhibere. Tum q: nō oīs auris ꝓpter cōplexiones naturalis etatis. mutabiliſq; diſpōnis varietatē ·que bñ iudicat de preceptis ſeu auditis. tum q: etſi Auris bñ tēpata ad ea q̃ circa ſonū ⁊ ſonoꝝ ꝯcordātias ꝯtingunt. cū ſibi ꝓprium ſit nō fallat. tamē de ſonoꝝ ꝓportione diſcernere nihil eſt ſuum Jmmo potius ratōnis opus. nullis deniq; fuerat deditus inſtrumentis. o q̄ omnia inconſulta modiceq; fidei ob cauſas pleraſq; eſtima/at. vt ꝓpter neruoꝝ aeris. ſpūs diſproportionē. nō tñ oīmode pri/ans auditū ꝯſonantijs. ſ; dubitare de ſingulis nō ē inutile. ḡ ſi nul/is fuiſſet auditus. nulla penit⁹ de vocib⁹ dubitabil' rō extitiſſet Jpe it diu antius manens quō artē rōne ⁊ recte inueniret. vice quadā aſſim deambulās. hanc q̇q; cognitōem mental'r circūuoluens q̇dā utu diuino fabroꝝ officinas Jngreſſus hos q̇dē malleos ſup incu/m ferientes. mirabilē Armoniā emittētes. iā q̄ſi attonit⁹ tanq; au/endi auidus. ſtupenſq; adhuc arrectis aurib⁹. modoꝝ mulcedine diuit. ⁊ paulo poſt (o ſummū laſſoꝝ ſolamē ſpirituū) ad ſe alacri/(vt qđ diu q̄ſierat malleos intueret): ꝯuerſus tanq; feruēs rei ve/tatis inq̇ſitor. ne in lacertis ⁊ hoīm virib⁹ lateret hec ꝯcinētia. iuſ/ inter ſe ꝑmutatim malleos ſingulos ꝑmutari. q̇b⁹ viciſſim altera/s. redit eadē ſymphonia vt ꝑus. ex q̄ aīaduertit nō in lacertis vlna/m tantā fore ꝯcordiā. tā numeri q̄ menſure q̄ ponderis rōe. N…

merus igit̃ erat q̃nq3. ſ3 q̃ntus diſſonãtis ẽ eiectus grãdẽ lic3 dede/
rit occaſionẽ p ſui diſſonantiã de ↄſonantijs iudicandũ. Nã poſitis
iuxta ſe ↄ̃rijs priora pre alijs aut meliora eẽ vident̃. ↄſideratis itaq3
ponderib⁹ reliquoꝝ in Dupla. Seſquialtera. Seſquitercia. ſeſqui/
octaua. ꝓportione pondera repta ſunt. Et hec limpide in figura de/
picta notentur.

¶ Eã nõnunq̃3 pictagore ↄcluſionẽ a nobis iãiã ↄceſſam. Non
nulli minus ↄtradicere verent̃. eã etiã nemo gentiliũ equo fert aĩo
ex q̃ null⁹ vatũ extiterit q̃ Orpheũ muſice haud dicat exptiſſimu3.
Mercuri⁹ cũ lyrã p teſtudine (vt q̃dẽ fama ẽ) in monte cylleno cõ/
peruiſſet. pmũ Orpheo tradidiſſe fert̃. cui⁹ dulcedine ſeu cantu bñ
amatã. videlic3 Euridicen ab inferis reuocaſſe fert̃. Saxa necnon
ſua ſponte Cythare ſuauitate ſe mouere. Eum igitur illa de cauſa pri
mitus modos dediſſe aiunt.

¶ Ceterũ q̃dã Moyſen artis cõptorẽ dicere conant̃. eũ q̃q3 a lim
phe canoritate impmis Armonias ppendiſſe arbitrantes. Muſica
nãq3 a moys qđ ẽ aqua dr̃ eo q ꝓpe vndas reptã extitiſſe ferunt.

¶ Aliq̃ denuo armonie originẽ a ſpheraꝝ circũgiratõib⁹ emanaſſe
dicũt. Quãobrẽ affirmãtes. Quippe ex celoꝝ motib⁹ haud paruã3
ↄcinentiã ob celeſtiũ corpoꝝ ↄfricatõem. maximã deniq3 ibi fore cõ
cordiã. vti Empedocles docuit. Huic ꝟo opinioni Platonẽ q̃ cũ ſu
p quãlibet orbẽ ſyrenem ſtare crediſſet minime diſſentire videm⁹.
Quãq̃3 id ab Areſtotele rephendat̃. Hanc deniq3 ꝓpagatoꝝ plura/
litatẽ ſm tpis lociq3 exigentiã. ac regionũ diſtãtias pullulaſſe nemo
dubitat. Tubal filiũ lamech añ diluuiũ. apud Hebreos Moyſen.
apud grecos Pictagorã. apud latinos Boetiũ inchoaſſe credim⁹.
ex q̃ grecoꝝ more añ eũ in eccleſia dei cantaret̃. Hũc igit̃ imitati ſunt
cõplures vti Gregori⁹ Iſidorus Joãnes de muris. Etiã etate nr̃a
viri q̃dẽ celeberrimi. Quoꝝ ⁊ nos ſequaces fore haud dedignamur
Tubal verũtamẽ alios tpe pceſſit quẽ merito tandẽ pmũ dicem⁹

¶ De cauſis Muſice artis Capitulũ terciũ

Armonice nãq3 arti vti cete/
teris cauſe quattuor inſite ſunt. ¶ Unde efficiens cauſa
pmus artis inuentor fuiſſe fertur. At an ne plures huiuſce
artis diſquiſitores extant. aut vnus dũtaxat. Etſi plures quis oĩm
pmus fuerit ſup̃ meminim⁹ ¶ Finalis ãt ẽ felicitatis eterne adeptio
Uel ipius animi ipſorũq3 ſpirituũ recreatio ¶ Formalis enĩ ẽ nos
in cantus ſimplicis mẽſuratiq3 noticiã ducens. ¶ Materialis vero
cauſa ſiue ſubiectũ ẽ. Quãtitas diſcreta. hoc ẽ numer⁹ ſonorus. vel
qd ſonoritatẽ ↄtractus. Cõſonantia ꝟo ei⁹ eſt ꝓpria paſſio. Et eius

p̄ncipia ſunt eſſe regulatū Arſi ꝛ Theſi. Fit vtiqꝫ ꝓceſſus ſyllogiſticus more ꝯſueto q̄ ad figure ꝛ modi exigentiā. Sꝫ qꝛ mediū in demōſtratōe ē definitio ſubiecti. iō definiret̄ ſonus. breuitatis tn̄ cauſa p̄ſupponit̄ a Petro hyſpano notus. Sed numerus in p̄ſenti nihil aliud ē q̄ꝫ q̄ꝫtitas ex vnitatibꝫ ad ſonoritatē ꝯtracta. Formať exinde demōſtratio hoc pacto. Quicquid eſt regulatū Arſi ꝛ Theſi eſt cōſonans. ſed numerus ſonorus eſt regulatus Arſi ꝛ Theſi. ergo numerus ſonorus eſt conſonans

¶ De notificatōne muſices necnō diuiſione eiuſdē.
Capitulum quartum

MVſica eſt liberalis ars armonie ex ſonoꝝ vocum. modoꝝ. tonorūqꝫ diuiſionibꝰ regulariter at modulatiue reſultans. Aut dr̄ recte cantādi ſcientia. Dicta āt a moys grece qđ latini aquā vocauere. ꝛ ycos ſcientia. q̄nquidē ſecus fontiū decurſus ſeu fluentium vndarum marginem fertur eſſe adepta. recte quidem a moys capere ortū fatebamur. quaſi moyſica. id eſt aquatica ſcia nūcupata. Nā moys grecuꝫ aquā latino deſignare autores ꝓhibent. Atqui ſine humoris beneficio nullū prorſus Armonie delimentū. neqꝫ affabilitas ꝯſiſtere poſſe palā eſt. Dicit̄ equidē (vt plerūqꝫ mens eſt quoꝝ tn̄ Iſidorus fautor exiſtat) muſica a nouē muſis ꝓmanaſſe (qđ recte exiſtimauerim) muſas ſi ꝓ nouē loquēdi inſtrumentis ſumpſerit Sinautē q̄deꝫ ſecus pleriſqꝫ eius ſn̄ia erit inimica. ¶ Muſas idcirco ad poeſim celebratiſſimas remittam Europe Calliope. Euterpe Iouis ꝛ memorie. quibꝫ muſica At etiam oīs conſiſtit ſcientia.

¶ Muſica eſt duplex ſcꝫ naturalis ꝛ artificialis

Naturalis eſt duplex ſcꝫ

- Humana. q̄ in corp̄e ꝛ aīma eſt ſituata. eo ꝙ melodia durāte fit hō recens ꝛ ſup̄ſtes queādmodū modulationū coaptatōe delectat̄ plurimū. pari mō ſe cōtrahit ſi q̄d armonie fuerit deprauatum
- Celeſtis aut mūdana ē ſup̄celeſtiū corporū ex ſpherarum conſonātia Ubi a pleriſqꝫ maxima credit̄ fore reſonantia. qđ quidem roborāt mathematici.

¶ Pro quo paulatim aīaduertendū Si quā ꝯtra hoſtes adijce/

rerōem poterim⁹. nunc fas eſt. Quī peripatheticoꝝ chorus. hanc in de celo ⁊ mūdo definitōem cū carperet niterenꝭ. in quo q̄dē actu repro bat ⁊ ↄtra pictagoricos ac ſtoicos q̄ Syrenē ibi eē volūt decantātē Arguit Areſto. Nec ꝑfecto imerito. vt iſtoꝝ v̾ba iacēt in forma. mē tem tñ diuinoꝝ poetaꝝ nequaq̄ȝ tangere niſus eſt Qui ſermonibus metaphoricis pleraq̄ȝ in breuiloquio licite etiā fingūt. quos barba ri mentiri volunt. mentiunꝭ quoq̄ȝ ⁊ ipi. Uates igiꝭ iādicti allegori ce p celeſtia corpa intelligūt illa entia optimā vitā ducentia. p Sy renem aūt pmū motorē. de qb⁹ phus in octauo ſermonū pmorum et in de celo ⁊ mundo limpide pagit.

Artificialis. q̄ muſa adiuuāte hūana. tā/ dem ducitꝭ in effectū de qua muſici.

Inſtrumentalis. q̄ ex flatu moderata in vocis ꝑportionē aſſeritur. cuius voces q̄ȝq̄ȝ ſint materiales. ſoni ei⁹ tamē ſunt vocales.

Uocalis eſt nouem muſarum conſo/ nantia. et diuiditꝭ in vulgarē ⁊ regulatā

Uulgaris ſiue vſualꝭ

Eſt vocis emolimentū. ꝑprijs armonicalib⁹ inſtru mentis (quib⁹ regi queq̄ȝ cantilena debet) carens. ⁊ ē illa q̄ vulg⁹ modulādo gloriaꝭ. qđ q̄dem genus (vt in ſuo prologo Perſius fateꝭ) doctrina brutis attri buere poterimus.

Regulata

Eſt modulamen dulce. ac notaruȝ dyaſis ⁊ ſineſis mediante Arſi ⁊ Theſi. regulariter artificialiterq̄ȝ conſiſtens. Et diuiditꝭ in ſimplicē ⁊ menſuralē.

Simplex.

Eſt ſpecieꝝ eadē quātitas. vel eſt. figurarum equa/ litas. Aut ſic. eſt cuius figure nec augeri nec minui poſſunt vti patȝ in chorali.

Menſuralis
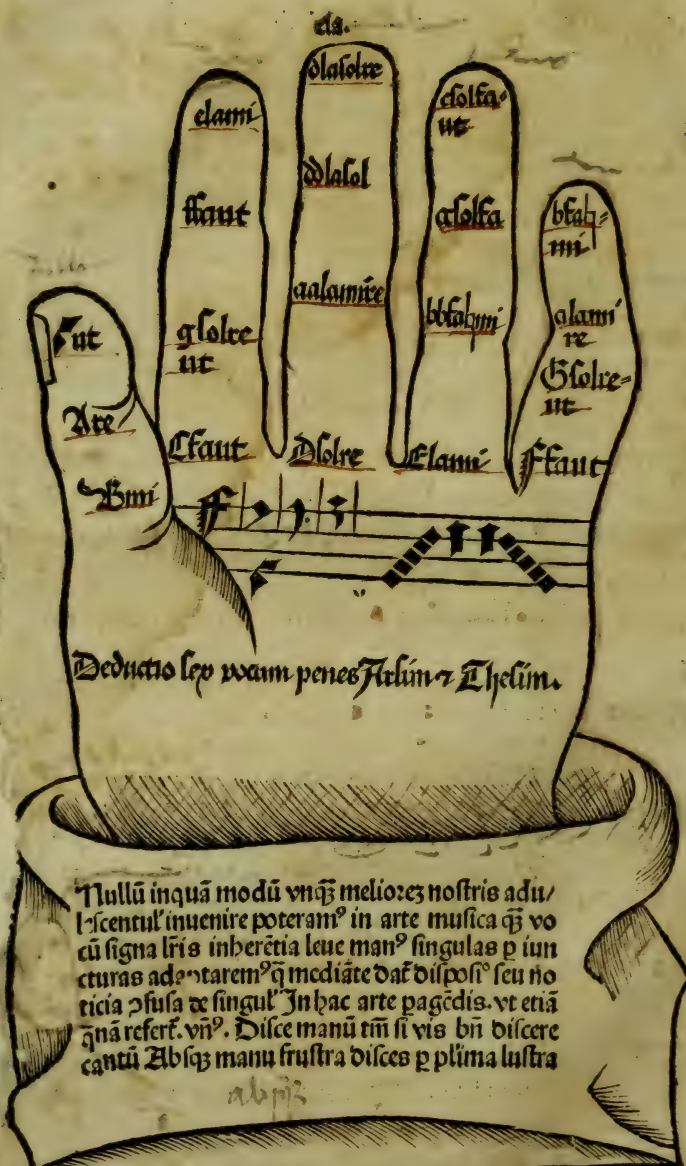
Eſt ſpecieꝝ diuerſa quātitas. vel ē. figurarū ineq̄li/ tas. aut cui⁹ notule decremētū cū augmēto patiunꝭ iuxta ſignoꝝ exigētiā. ⁊ diuiditꝭ q̄libet in verā ⁊ fictā

Uera

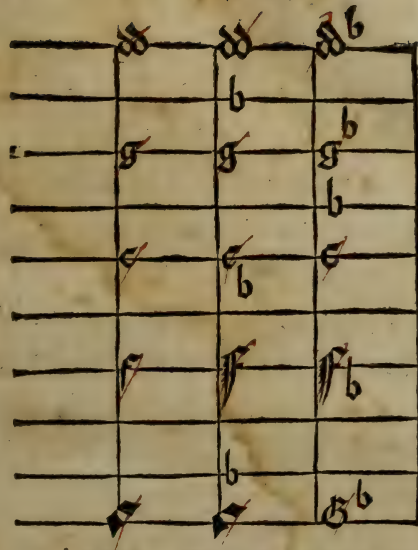
Eſt cantio limites Artis muſice debite obſequens.

Ficta

Eſt vocū p inſignia trāſmutatio. Hoc vtiq̄ȝ ita pȝ nā ſi in claue ꝑpriaꝭ ſigna habēte ponaꝭ nota in vali claue nō poſſeſſa. vt de fa. et mi. p b. ♮. ſignatis. qui bus inſeruire digne tenemur. tono cogente ⁊ ne/ ceſſitate.


ela
dlaſolre
elami
ddlaſol
cſolfa ut
ffaut
ccſolfa
bfab mi
aalamire
bbfabmi
alami re
gſolre ut
Gſolre ut
Γut
Are
Cfaut
Dſolre
Elami
Ffaut
Bmi
Deductio lex vocum penes Arſim & Theſim.
Nullū inquā modū vnq̄ȝ melioreȝ noſtris adu/
leſcentul' inuenire poteram⁹ in arte muſica q̄ȝ vo
cū ſigna lr̄is inherētia leue man⁹ ſingulas p iun
cturas adeptarem⁹ q̄ mediāte dat' diſpoſi° ſeu no
ticia ꝯfuſa de ſingul' In hac arte pagēdis. vt etiā
q̄nā refert. vn⁹. Diſce manū tm̄ ſi vis bn̄ diſcere
cantū Abſq̄ȝ manu fruſtra diſces p plīma luſtra

ela
ddlaſol
ccſolfa
bbfa♮mi
aalamire
gſolreut
ffaut
elami
dlaſolre
cſolfaut
bfa♮mi
alamire
Gſolreut
Ffaut
Elami
Dſolre
Cfaut
Bmi
Are
Γut



Scala ♮duralis — Scala b. mollis — Scala ficta

Clauiū coordinatio

¶ Juniores aſtutius ꝑfecto pleraqꝫ ꝯcernentes ſtilo quodā vſi Illuſtriſſimo ingenuoſius quoqꝫ huiuſce artis ſubtilitatē ꝯſiderantes nobis practicandi maneriem indeficienter tradidere. cum omnia idcirco luculēter in craticula manus depicta nō recitarent figurā hanc pñtem adiecere materiā ſubiectā totiꝰ lucide in ſe cōplectētē.

Liuide pone tuum tandem exitiale venenum
Non alium ledis. te furor iſte necat

¶ Pars ſcđa huius

SEd de prima hactenus. deinceps ad ſcđam huius partem feſtinantes. in qua qñquidem numeri ſonori ītegra ⁊ ꝑfecta latet vis. natura ⁊ eſſentia ſua. Eam preſertim ꝑ capitula ſcindentes Septem quidem interim honore digna annectendo. Que tanqꝫ potiora muſice artis facundiam lepide dilucidant. vt ſunt Tonus. Modus Mutatio Clauis. Vox. Cantꝰ. Littera. Ex quibꝰ tota ordine retrogrado muſica conſtabit Gregoriana

¶ De litteris. ¶ Capitulū primū

Ollicis in capite ſcribi vult Gamaut apte
Quod grecam formam ꝑ ſcripturā capit iſtam. ¶ ut
Mox alphabeta connectis in ordine trina
Vocibus adiunctis. quas dat tibi muſica cunctis
Pro ſigno vocis iſtic vocem vocitabis
Hec alphabeta ſiniſtra manus ſociabit
Per quorum voces cunctos cantus variabit
Prima duo finit g. ternū curſitat ad. d.

¶ Littera elemētaris extat figura. circa quā cantorꝫ verſatꝰ intentio. ¶ Littere em̄ ſpecial'r capte ſunt ſeptem. A. B. C. D. E. F. G. Numero aūt viginti. Que q̇dem ꝑma ſui diſtinctōe triphario partiunꝰ. Prime nāqꝫ ſeptē ad G finale feſtināteſ. ſibi nomen capitale vſurpant. Alter ordo litteris ſuis Septē ad. g. ſupremū currētibꝫ. minutū nomē ꝑbet. Reliq̄ ꝟo quattuor ad. d. excellens ꝑficientes Gemine dicunꝰ. Ratio etem̄ denoīatōis ꝑmariꝫ ſeptē ē litterarꝫ groſſities. ſequētes aūt qm̄ paruis caractheribꝫ chartula inſigunꝰ. parue ſunt dicte. Cetere ergo ab his geminanꝰ (Obiectio) Quāqꝫ pleriqꝫ oppoſitū aſſerere minus pudent. Duplicantes quoqꝫ ſcd̄e diſtributōis tres poſteriores. e (videlicꝫ) f. et g. minutas. Hoc deniqꝫ dicētes arguere drām litterarꝫ his ſimiliū. inferiorꝫ. ſ. primi alphabeti. Solutio lrās iamiā ꝑlibatas. Apprime dicimus ab infimis equalibꝰ ſibi quinquies differre (ea ꝑſertim de cauſa hmōi geminatōis ꝑlixitatē (cū natura plurimū breuitate delecteꝰ ꝑlongatione q̇dē ſpaſmos emiſerit) abeſſe cupimus. ¶ Primo igiꝰ in hꝫ differunt. qꝛ ſi vna in linea accūbit. ſiliꝰs ſibi ſeu dupla eiuſdē ſpaciū colit. ¶ Scd̄o. ſi vna eſt capitalis altera minutis cōputabiꝰ. ¶ Tercio cū vna fuerit finalis reliqua ſupacuta erit. ¶ Quarto. vna de impari exiſtente numero. octaua eiuſdē impari iungaꝰ. Quinto. ſi vna fuerit alicuiꝰus ꝑmorꝫ cantuū. Altera de ſcd̄o eiuſdem extat.

¶ Pro q̄ tn̄ corollarie aīaduertendū eſt G grecū a graijs nondum fuiſſe adinuentū. nec e. excellens. cū b| ſpherico. Juniores quippe intrinſecus ꝑfundiuſqꝫ cū ad rerū omniū fundamēta intuerenꝰ (ita vulgo q̇ē. iactis fundamentis edifica. Qd̄ minus Senece ꝓuerbiū denegat. dicens maxima parſimonia in fundo ē) Jdcirco adij-

cere queq; neceſſaria forēt in arte Muſica. vtile eis viſum eſt. Nos igit eor audacia ↄſiſi. haud verecūdie. imo potioris cōplacentie be/neficio. vota cōplendo indigentiā vt ipi pepulerunt ipellere Sedu lo conamur Uerūtamē nō minus priſcis ac recentibꝫ obtēperabim⁹ Nihilominus regulis ſeu documētis ↄtētamur. Cū nullus tā inge nuus qn ex veter dogmatibꝫ quicq; ſibi adaptauerit. Obijceret ita/ q; qs ↄtra ptacta hoc pacto. Si greci greco Γ caruerūt. Quid tūc mouet g. grece ꝛ ſcribi ꝛ pferri. Solutio. Quāobrē ad hoc dicūt qdā muſicā pmitus a grecis emanaſſe. A latinis tandē ſibi cōpletio nem aſſumpſiſſe.

¶ De qdditate vocū earūdēq; deciſione caplm ſcdm

Ut re mi fa ſol la voces muſica cantat

Ordine ſiniſtra ſepteno quas manus optat

Impar iunctura ſit queuis linea dicta

Uult numeroq; pari ſpacium iunctura notari

Linea bis quina nonies ſpacio ſociatur

¶ Uox eſt aer ſpū vitali nouē mediantibꝫ muſis ꝟberatus. Uo ces muſicales vſui noſtro aptabiles ſex ↄſtat eſſe. vt. re. mi. fa. ſol. la. Et hoc de eis in generali rocinandō. p tāto. qꝛ ſola voce ab inuicē ſunt diſtincte. Sinautē ꝓprie qdē ꝛ naturalr ſermonē pbendo. put ſono ꝛ cantu diſtinguūtur tribꝫ ſaltē vocibꝫ Muſica cantat. videli cet. vt re. mi. vel fa. ſol. la. Quas qdē ſepties iteratas in ſcala noſtra ↄſtituim⁹. His itaq; vocibꝫ iā dictis. pleraq; cuiuſcūq; generis can tica depromūtur. per crebram ↄtinuamq; harum variationem

¶ Pro quor intellectu ſupponit pmo. q hic vox nō p vera voce ſꝫ p ſigno vocis capit. Scdo aūt p dicendor ſerie ſupponit q cant⁹ in voces reciproce diuiduntur qm queadmodū ſex ſunt voces tres ſunt cantus.

Nā i qcūq; poſitōe vt fa bmolles re ſol naturales mi la ♮durales ↄſiſtūt

¶ Quid clauis. ꝛ qt ordines vſurpent claues Caplm terciū

Hinc alphabeta poteris cognoſcere trina

Primi ſcito graues alphabeti fore voces

Ex quibus extremas dic quattuor aſſociatas

Eſſe graues. quia vocē graui reſonare videntur
Dic quia finales cantum finire iubentur
Alterius voces cunctas fore dicis acutas

CLauis eſt cuiuſuis cantꝰ. mediāte quorūlibet caracterū
ſignatura ſaltim voce radicatoꝝ expreſſio. ¶ Dicunt in-
quā claues in arte muſica inſtar realiū clauiū. vti nanqꝫ
phyſica clauis occulta exprimit. Ita deniqꝫ clauis muſi-
calis ſubſidio Armonica ars auſpicaciſſima modulādo nāſciſcitur
¶ Pro cuiꝰ rei noticia Sciendū ſeptē dūtaxat eſſe claues maxime
ſpecie differētes Cetere eñ ab his quotquot ſuperint. nō niſi grauita
te ⁊ acumine diſtinguunt. eo ꝙ penitꝰ eedē reſumunt littere. ſi nō tñ
pares ſint oīno. cū forſan figura vel ſitu diſpares eēnt. Illud eqdeꝫ
diſtinctōem ſpecieꝝ eēntialē minus innuit. Nempe ne prorſus eedē
extiment. Huiuſce artis diſquiſitores p̄dictis differētijs accñtalibꝫ
claues diuiſere. ꝑgā itaqꝫ. atqꝫ qđ reliquū ē in pauca ꝯferā. Cōmu-
nem de his p̄bendo ordōem tot ꝯſtat eē claues quot in manu dcōnes.
Etſi etiā nō ſp eaſdē voces repetamꝰ Cū pmi vocū ipoſitores ea tē-
peſtate nec eiſdē vocibꝫ vſi eſſent. nec tot forſitan egiſſent. Nos ꝓfe-
cto recenſiores cūcta ſubtiliꝰ circa artē ꝑſcrutantes. ex ꝗ priſcoꝝ no-
tule noſtris carminibꝫ minime ſatiſfacerēt. Cūqꝫ p̄ſertim eq̄le ſit in
octauis iudiciū. ſiles certe eiſdem donamus voces

¶ Ex ꝗ corollarie elicit claues poſſe in infinitū plurificari. eas tñ
nūero differri nō ſpē (cū ſp eedē lr̄e repeterent) nemo negat. Ne ergo
illud nobis vicio det priſcoꝝ limites inſeq̄ conamur. Itaqꝫ viginti
vna cū eis donamꝰ voces vtputa Γut. Are. Bmi ⁊c̄. Quaꝝ qdem
q̄nqꝫ tantūmō ſignant videlicꝫ Γut. ffaut. cſolfaut. gſolreut. ddla-
ſol. Quippe oēs in linea accūbent Haꝝ q̄dā ꝯo ſunt magis familia
res. vtpote ffaut. cſolfaut. gſolreut. Γut rariuſcule vtimur. ddla-
ſol igit rariſſime. ꝑ has inquā oīs cantꝰ regulariter ſeu irregulariter
poſitus regit ⁊ modulat. Denominant necnō ſignate vel ſignande.
Q̄m circa canticoꝝ initia expreſſe ſituant. Reliq̄ nō ſignate. i. q̄ nō
regunt cantū nunq̄ꝫ in libris ſignant. ſꝫ iplicite ⁊ virtualr̄ ſunt ꝯſide
rati. ¶ Et q̇d bfa♮mi cuiꝰ pma figura ē. b: Altera ē hmōi. ♮. q̄ minꝰ
ſignant ni in cantuū variatōe. mollis in ♮duralē ⁊ id e veſtigio.
¶ Unū tñ referā ne recidat C pmū pmi cantus ♮duralis nōnunq̄ꝫ
ſignari oportere quāq̄ꝫ id raro fiat regulariter. tñ nūq̄ꝫ fieri dꝫ. agat
eñ quiſqꝫ ſm vt ſibi expedire videbit

¶ Sciendū ſcđo ꝯcluſiue. ꝙ tot priſci vtebant clauibꝫ cū tot eoꝝ
cantilenis ſatiſfacerēt. Tot deniqꝫ apte imo facillime cōibꝫ morta-

liũ vocib⁹ ꝛ haberi ꝛ formari poterant. Noſtra q̃dẽ tẽpeſtate cũ nos nõnũq̃ȝ diſcantu vtamur eiſdẽ certe haud ꝯtẽtamur. Nec mõ in cãtu cõpoſito fit hec clauiũ ſubauditio. Ueꝝ in certo cantu ſimplici (potiſſime quẽ iuniores dictarũt)licitũ ẽ plerũqȝ voces ꝛ veras ꝛ fictas ſubaudire. quãq̃ȝ hec nõnullis videant̃ ꝓcul a rei veritate diſcedere. nihil ſuauitat̃ in his includi debere. cũ ſepe numero antiq̃ꝝ methas trãſgrederemur. pleriqȝ tñ noſtro euo priſcoꝝ regulis ꝯtenti. nihilomin⁹ indigentia ꝯpulſi limites excedere nõ verentur. Nec immerito reuera. nam ſimplicem fuiſſe muſicam legimus adeo vt quattuor neruis integra ꝯſtaret. idqȝ ad Orpheum duraſſe Quintam vero cordã dehinc choreb⁹ adiũxiſſe fertur. Hiagnis ꝟo phrixhis ſextũ appoſuiſſe neruũ. Terpandrus Leſbius ſeptimũ. Ita eq̃dem ſucceſſu tpis pleraqȝ alia q̃ cũ cernerent̃ neceſſaria circa artẽ a q̃buſdã ſunt adiecta. Et cũ q̃ſqȝ ſuo arbitrio neceſſitate tñ mot⁹ quippiã appoſuiſſet. cur idẽ nobis ꝓhibitũ foret. imo nos regulis ꝛ mãdatis ꝯtenti q̃qȝ nobis nccaria adiect̃ abſqȝ iniuria adyciemus

¶ Hec lucidi⁹ patebũt in poſter̃ p figuras ꝛ exẽpla eo ꝙ magis idonei p exẽpla (vt pho placet) efficiamur

¶ De cantu ꝓprietatibuſqȝ eiuſdem Capitulũ quartũ.

¶ In trinas ſpecies cantum diſtinguere debes

Bdurus primus naturaliſqȝ ſecundus

Tercius hinc cantus bmollis erit vocitatus

Bdurum triplo reliquos cantus geminabo

Do tria g duo c bis f his cantibus apte

Bmollem dulce. ♮durum ſuccine dure.

CAntus eſt modulaminis ſm Arſim ꝛ Theſim ꝯgrua coaptatio. vel Cant⁹ ẽ melodia ex ſono tono ꝛ mõ p vocẽ viuã formata. Quem odã nos nõnũqȝ laudẽ vocam⁹ Hunc nãqȝ Guido vna cũ antiq̃s triplicẽ eẽ voluit. ♮duralẽ. naturalẽ. ꝛ mollem. Poſt h̃ eñ ꝑceptores manũ inuenere. Inſup ꝛ lrãs locales pariter cũ vocib⁹ cantũ ita diuiſerũt. vt ſi generalr̃ ſumeret̃ foret ꝑma diuiſio cũ eſſent tres cantus (vti iamiã meminimus)in genere q̃s tres cantuũ ꝓprietates vocamus. Reliquũ igit̃ ẽ ſcire. ꝙ ſi ſpecialr̃ capiat̃ tũc ꝑora mẽbra di/

uidendo ſeptē exiſtūt cantus.quos deductōes appellam⁹. tres ♮dura/
rales.gemini molles.totidē naturales.ex quo note oēs ſepties i ſca
la cōperiant. Jdcirco p̄mus q̄ durus appellat duriori ſeuioriqꝫ mo/
dulo pfert. Belle eñ ⁊ cōmode eundē vocam⁹ ♮duralē.qm̄.♮.i. mi
duriter modulat.q̄ vox ē rigidiſſima. Naturalis idē ꝙ mediocris.
qm̄ neqꝫ duri cauſa.neqꝫ mollis gr̄a ꝯcinit. Mollis eſt tercius nec
immerito blādicie eñ expalpat. Huius rei cauſa eſt maxime cū bfa/
♮mi fa occinit vocem dulciſſimam.

¶ Pro cuius rei ſollicitudine ampliori. Aduertendū ꝙ p̄mus et tercius cantuū denominatōem a bfa♮mi capiūt.nō tñ ꝙ in.b. claue incipiant.ſꝫ ita dicunt ꝙ p̄mus eoꝝ ab.a.in b duriter ſcandit p inte/grū tonū.vti de re in mi vel ecōuerſo. qua de re ♮duralis nuncupat.

¶ Alter ab a in.b.molliter ſcandit dūtaxat p ſemitoniū. q̄re bmol/lis dr̄.vtputa de mi in fa.et econtra deſcēdendo. ¶ Alius vo ab his diſtinctus.naturalis eſt vocitatus.quaſi nullo b♮ indigens.nec ali/qd̄ intrans.ſex notas tñ pfecte obtinet. Quāobrē impoſitoribꝫ ho/nores deferendo neutralem quidam vocant.

¶ Aduertendū q̄qꝫ ſcd̄o ꝙ ♮duralis habebit ♮ in inferiori pte q̄/dratū bmollaris aūt b inferius ſphericū.ppter repſentatōis ꝯueni/entiā.qm̄ figura ducit in cognitōem nature rei Areſtotelē habeo au tore.in ſcd̄o de celo. Nā qd̄ quadratū eſt.ppter acies durius ē tactui qd̄ vero rotundū mollius tangitur

¶ Eſt igit qd̄libet illoꝝ b♮.trinomiū.p̄mū ♮durū.ppter durum aſcenſum ab a ad b dr̄. Scd̄o quadratū ob littere figuratōem. Ter/cio ♮mi.qꝛ qñ in libro cantuali ſignat repſentat mi ſic ⁊ facit in mo nocordo. Aliud vero molle dr̄.ppter mollem inquā aſcenſum ab a. ad b. b rotundū a figura eius. Sed bfa dr̄ qꝛ fa repreſentat

Jtem dicuntur claues impedimētales ſic ſe mutuo occupātes ꝙ qñ vnū apponit alteri vim aufert et econtra.

¶ Vñ poſtremo paulatim audi dicebamus in capite pn̄tis capitu li ſeptē cantus.ſeptē deductōnes(cū voces in manu ſepties dūtaxat repeterent)exiſtere. Jſtud p̄ſertim referā ne recidat.vt q̄ cantu menſu rali vterent ſeptē iſte deductōes ſuo modulamini haud ſatiſfaciunt immo vt p̄tactū eſt.q̄cūqꝫ eis neceſſaria adiectis adycere nō dubitāt At etſi ſinomenus quē applicarēt.in craticula manus exordiuꝫ nō habreret.cūqꝫ ibidē p̄ter ſeptē deductōnes nec vox nec vlla clauis ſup eſſet. Nihilo̾minꝰ tñ cū oībus duplis eadem ſit ⁊ natura ⁊ pportio Jdēqꝫ ſonus idem deniqꝫ iudiciū de illis vna cū eis ſumemus Attē dentes q̄dem virtualiter ⁊ implicite eas voces quas hꝫ formaliter et expreſſe eius dupla vel biſdupla ſm̄ cōem ſcale coordinatōem. Qd̄ plerūqꝫ ita in pleriſqꝫ.de ſimilibꝫ idem eſt iudiciū Hoc vtiqꝫ in mu/

ficta eſt ꝑ ꝑmo ꝑncipio ſumptum. Nōnulli tñ has voces fictas aſſerunt capientes fictas ꝑ illo qđ eſt hoc loco inuſitatas. partim eis cōſentimus Sꝫ ſi ꝑ falſo fictum ſumpſerint falſum quoqꝫ dicunt nec eſt contra eos inſtandum.

¶ Ex quo corollarie ſumit. ꝙ quandocūqꝫ aliqua vox aſſumitur in ſcala vel extra. ſi huiuſmodi in eius octaua correſpondentiā habuerit eſt vox vera. ſi vero nō iam dicetur ficta.

¶ Sunt igitur nōnulli vnicuiqꝫ attribuentes modulo duas notas quaſi ſibi ꝯuenientes. Nam ♮durali prebent mi ⁊ la. Naturali re ⁊ ſol. Bmollari vt ⁊ fa. Cuius rei ordinem figura ſequens ſufficienter exponit.

Cātꝰ ē duplex

Generalꝭ et eſt triplex ſcꝫ

♮duralis qui aſpere dureqꝫ ſonat. ratōe eīn ſigni ac ſoni durus eſt nuncupatus.

Neuter vero eſt nec rigidum nec leuem emittēs ſonum. imo ꝑtem ab vtroqꝫ ſumit

Mollis. dulce necnō molle tonans. littere cauſa ⁊ ſoni gratia bmollis eſt appellatus.

Specialꝭ ē ſeptuplex

ſcđs bmollis ꝑnm capit ffaut ⁊ oritur dlaſol
ꝑmꝰ faut dlaſolre

ſcđs naturalꝭ incipit cſolfaut ⁊ finit alamire
ꝑmꝰ Cfaut alamire
qr quiſqꝫ hꝫ ſub ſe duas voces. vt ſupra

terciꝰ gſolreut finit ela
ſcđs ♮duralꝭ icipit Gſolreut elami
ꝑmꝰ ut Elami

Hi ꝯſus prebent Iniciū Medīu Finem

In C f g
F naturalꝭ b bmolꝭ c qꝫ ♮duralꝭ
A d e

¶ Ceterum exerpta clarificando ne nobis id vicio donetur. ponemus vtrarūqꝫ viarum ſeu ydiomatū dictorū necnō in hac arte dicē

boꝝ experientiam Grecoꝝ videlicet ⁊ latinoꝝ ſcalam intuēdo. Que vero materiam ita clarant. vt ſinguli breuiloquio queq₃ pcipiant

¶ Tandem voci practicam adiectis (vt ſeſe diſcentes concinēdo exerceant) reductiue adijciemus. ſm vniuſcuiuſq₃ ſeptem cantuū Arſim ⁊ Theſim ¶ Nunc igitur quibus nominibꝰ greci neruos appellauerint. ⁊ quō eoꝝ nomina noſtri interpretati ſunt. quotue tetracorda reperiri poſſint ſubiecta deſcriptio facillime oſtendit.

		e	
	Hypbolee	dd	Nete hypboleon
	Excellētes	cc	paranete hypboleō
		bb	trite hypboleon
		aa	Nete dyezeuginenō
	Dyezeuginenō	g	paranete dyezeuginenō
Hec ſcala p pictagorā tradita atq₃ inuēta ē Quē venerabil' Boetiꝰ ppter diſcordiā in latinū transfigurauit vt latini eo melius ſubtiliſſimā hanc ſciam acqrere valeant	Diſiuncte	f	trite dyezeuginenon.
		e	Parameſe
	Synēnene	d	nete ſynēmenon
	Coniuncte	c	paranete ſynēmenon
		b	trite ſynemmenon
		a	Meſe
	Meſe	G	Lychanos meſon
	medie	F	Parhypate meſon
		E	Hypate meſon
		D	Lychanos hypaton
	Hypate	C	Parhypate hypaton.
	pncipales	B	Hypate hypaton
		A	Proſlombonomenos
		Γ	amaut apud latinos

¶ Hec ſcala dicta cū dicēdis cōnectēs. q̄bꝰ noībꝰ atq; dn̄tijs accidē-
talibꝰ noſtri claues nūcuparūt. necnō experimētū p̄cedentiū preter-
tonorūq; difficultatē in generali oſtendit

Geminate ſiue duplicate eo q̄ lr̄es lr̄e duplicāt.

Minute vl' parue cū p̄uis lr̄is ſcriberent.

Capitales vel Groſſe. q̄m figuris capitalibꝰ ꝛ groſſis ſcribunt.

Excellētes dicūt q̄ꝛ tonoꝝ methā excellūt.

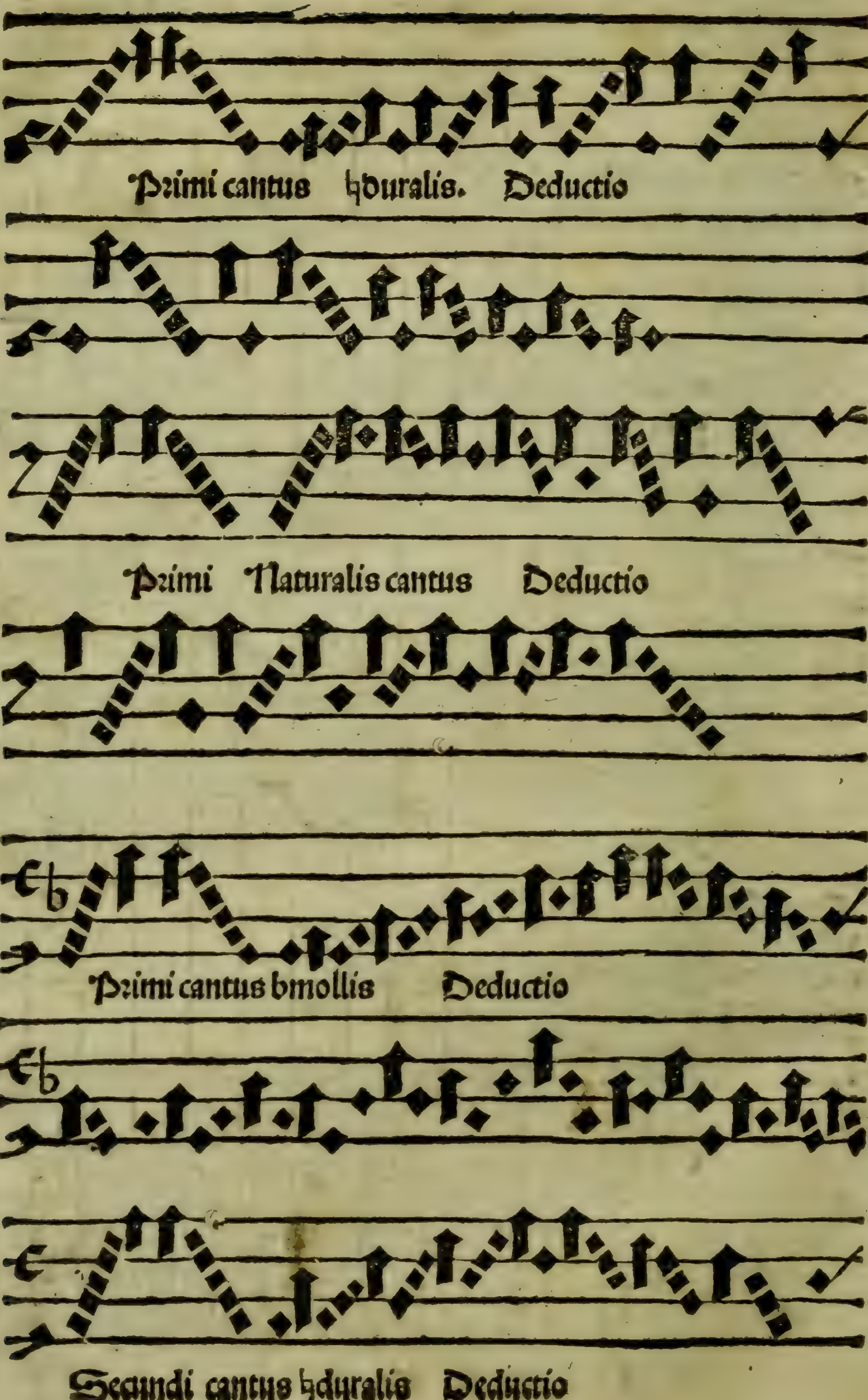
Supacutas hoſce q̄tuoꝛ appellamꝰ. q̄ppe ſonāt citiſſime ꝛ ſonū clarioꝛē reddunt

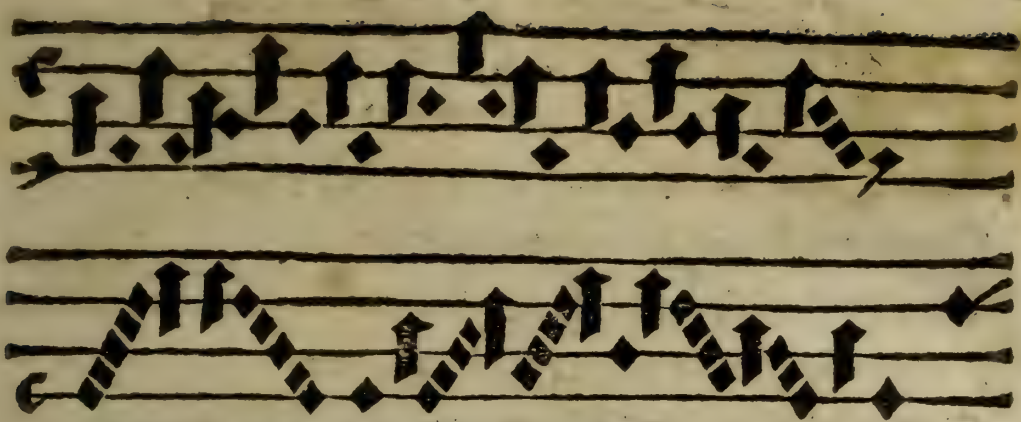
Acute nuncupari volūt ſiq̄dē ſoni vehemētiꝰ pcuſſo aere ſ excitent.

Finales dicunt oīs nāq; totiꝰ ſolito moꝛe ſuū terminū in his ſumit.

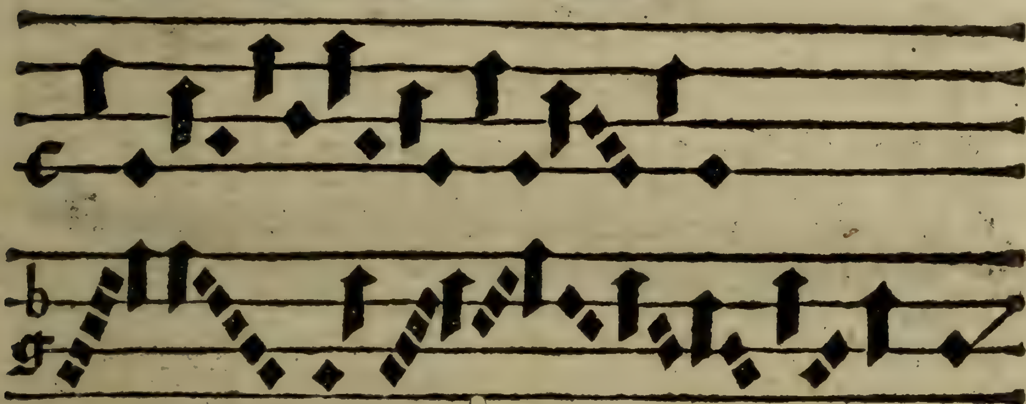
Graues dicunt. grauē em̄ ꝛ aſperū hn̄t ſonum

Clauiū q̄nq; ſpēs / Triplex clauiū diſtributio	Ex̄e ſcala ficta	♮ duralis primꝰ	Naturalis primꝰ	bmollis primꝰ	♮ duralis 2ꝰ	Naturalis 2ꝰ	bmollis 2ꝰ	♮ duralis 3ꝰ	General' tonoꝝ agnitio		
e	b							la			
d	b						la	sol			
c	♮						sol	fa			
bb	b♮						fa	mi			
aa	b					la	mi	re			
g	b					sol	re	ut			
f	♮					fa	ut				
e	b				la	mi					
d	b			la	sol	re					
c	♮			sol	fa	ut			5	6	ton
b	b♮			fa	mi				3	4	Affi
a	b		la	mi	re				pi	2	le
G	b		sol	re	ut				7	8	
F	♮		fa	ut					5	6	tonoꝝ
E	b	la	mi						4	3	Finale
D	b	sol	re						pi	2	
C	♮	fa	ut						7	8	Affina
B	b♮	mi									le
A	b	re									
Γ	b	ut									

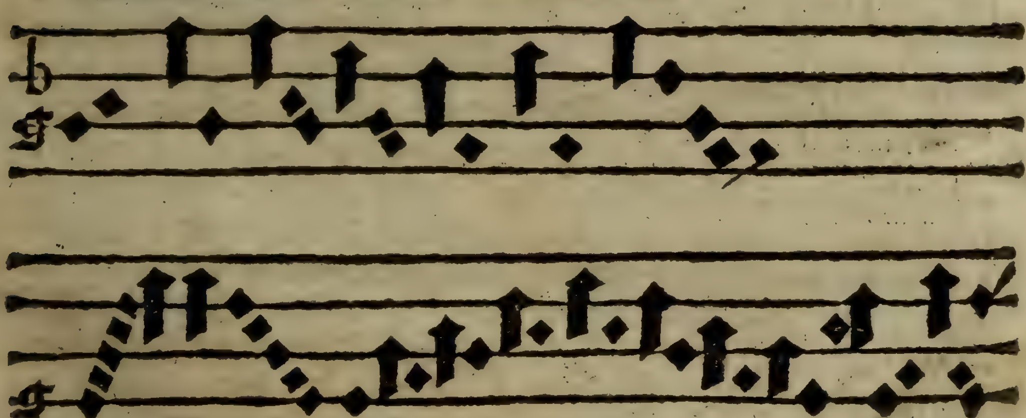

Primi cantus ♮duralis. Deductio
Primi Naturalis cantus Deductio
Primi cantus bmollis Deductio
Secūdi cantus ♮duralis Deductio



Secundi cantus naturalis Deductio



Secundi cantus bmollis Deductio



Tercij cantus ♮duralis. Deductio poſtrema



¶ De vocū mutatōe necnō cuiuſlibet cantus artificiali ſolmiſatōne Capitulū quintū.

Quando mutabis vocem pro voce locabis
Sicq̧ dabit voces ſemper mutatio plures
Nunq̄ mutabis niſi ſit mutare neceſſe
Vocem ſi clauis habet vnam non variabis
Cuius ſunt gemine poteris eam bis variare
Clauis triplata vicibus fit ſex variata
Sed non mutatur bfa♮mi nec variatur
Nam fami dare nunq̧ poteris variare.

Mutatio eſt unius vocis pro altera vicaria preſtatio. vel ſic. Mutatio ē vnius vocis ppter aliā in eadē claue vniſona variatio. Quā duabꝰ de cauſis inuentā fuiſſe diceremus. ob vocū paucitatē videlicȝ ꝛ cā/tuū pluralitatē. Oriunt̄ inquā ex mutationū notificatōe plibata cō ditōes tris nō minꝰ modulamini cuiq̧ neceſſarie q̄ꝫ vtiles. Quāꝝ pma(q̄ ex pori bꝰ definitōis dictōibꝰ icȝ vnius vocis ppter alterā ſu mit) eſt ꝙ quiuis mutare volēs in clauibꝰ vocū pluralitatē ſupponat neceſſe ē. Scdā eſt ꝙ voces mutande in eadē claue ɔtente fuerint vt dt. definitōis particula. in eadē claue. Tercia aūt. notas variando exigit in vniſono pnunciari. quando dicebamus. vniſona variatio

¶ Quorundā opinio qn̄q̄dē claues vocē dūtaxat vnicā pdētes repelli exoptat eo ꝙ definitio dt vniꝰ ppter alteram. ita videlicȝ vt hmōi mutatōe careat. cū vnū ꝛ idē in ſeipm pmutari neqat Quip/pe. Si vox ē ſimpla fiat mutatio nulla. pncipium forſitan negantes eaſdē videlicȝ fore voces in claue vnaȝ habente vocem(quāq̄ꝫ virtua liter habeat)quas eius ſimilis ſeu octaua formaliter poſſidet. Idem quoq̧ de clauibus duarū vocum arbitrantes in oīmibus iſtis ſaltē duas cōtineri voces Nos tamē in octauis(vt ſepenumero ſup̄ me mini)ſemp eandem fore ꝛ vocem ꝛ mutatōem tam ſurſum latis q̄ꝫ etiam deorſum. ¶ Nunc aūt cuiuſuis clauis natura eſt exquiren/da. Imp̄mis igitur de vniuocis pagamus. Γut ɔſtructum eſt ex gramma greco ꝛ vt. porro vt vox ♮duri p̄mi extat cantus

Are ſcdā dictio penes nos. antiqui qm̄ Γut carebant ſuam mu ſicam in Are occipiebant. poſtremi vero pfundius inquirētes Γut

reperierunt noſtre muſice ꝑncipium quam ſubſequitur. Are. Scd'a incepti cantus ♮duralis vnam vocem ſcʒ re habet.

♮mi ♮ clauis eſt inſignitiua. mi vox eſt tercia aſperi primi.
Cfaut clauis eſt que interdum maioris certitudinis gratia ꝯſignat. Fa vox eſt quarta ♮duri primi vt vero vox eſt naturalis ꝑmi que penes Arſim ⁊ Theſim variant. Dſolre ⁊ Elami vna cū ffaut binas voces ꝓdunt vt patebit. ita ꝑfecto eſt ⁊ in alijs vt patere practicanti poterit figura ſequenti

Omnis clauis aut hʒ

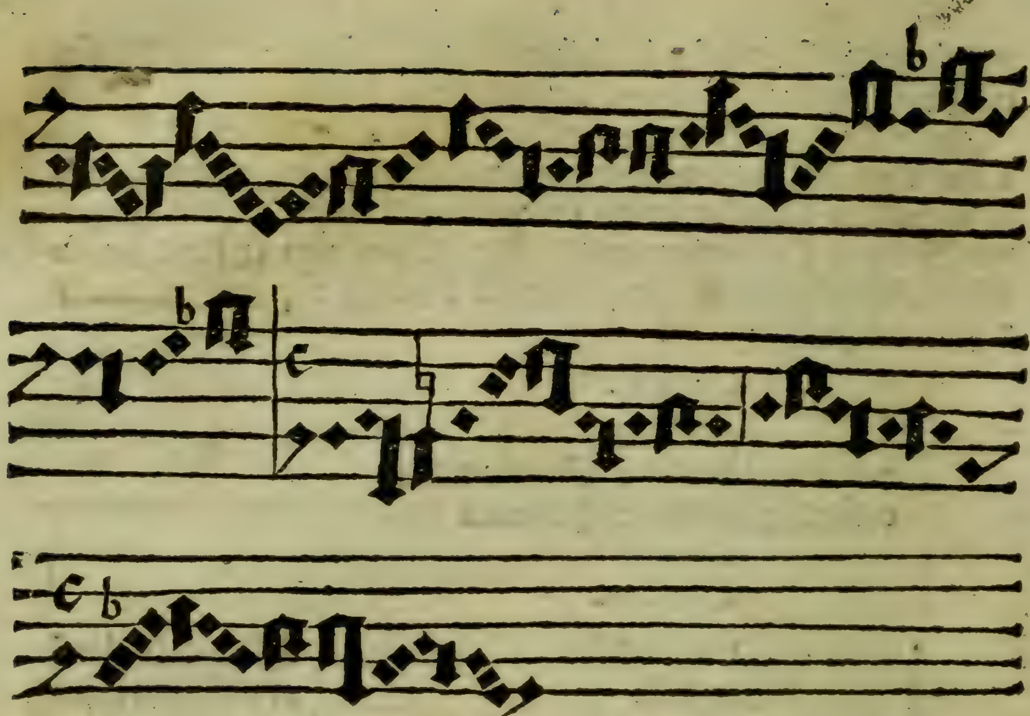
tres voces et ſunt ſex:
aalamire
g ſolreut
dlaſolre
c ſolfaut
alamire
G ſolreut
Sex mutatōes habentes

duas voces ⁊ ſunt octo:
d dlaſol
cc ſolfa
f faut
e lami
Ffaut
Elami
D ſolre
C faut
Geminas hn̄tes mutatōnes

Supeſt bfa♮mi et bbfa♮mi i q̄bꝰ nō repit mutatio ꝓpter voces diſſonas q̄s vna variare nequimus. Uel q2 hmōi claues gemine extāt

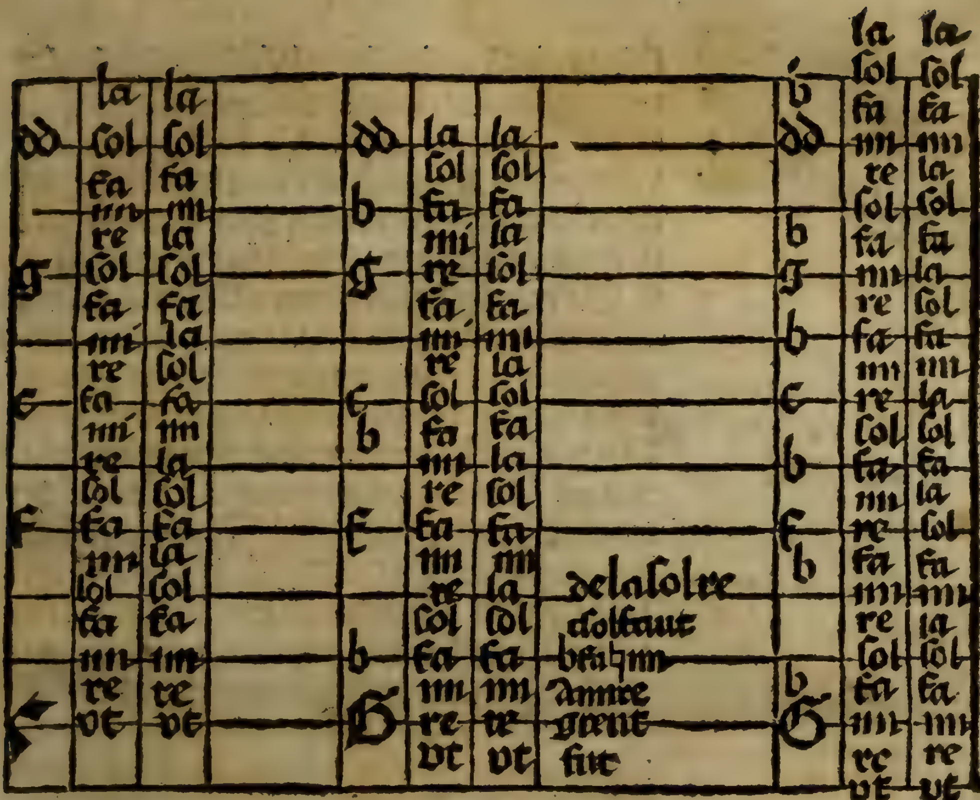
vnā vocē ⁊ ſunt quatuor:
e la
♮ mi
A re
Γut
nullā hn̄tes mutatōem

Si vox eſt
Simpla
dupla
Tripla
fiat mutatio
nulla
bina
ſena



¶ Affectās itaqȝ artificialr̄ oēm cantū ſolmiſare

¶ Apprime cuiuſlibet cantus exordiū cernat vt mox indicaret̄ in q̄ claue talis cantꝰ inchoat̄. Scd̄o videat de cuiuſlibet modulaminis Arſi ⁊ Theſi. Qm̄ ſi hmōi cantꝰ ſurſuȝ tēderit vox poſterior clauis quā attingit ſumēda erit. Sȝ ſi cantꝰ deorſuȝ ad ima videlicȝ p̄cipitatus fuerit. ṗor nota eiuſdē clauis captanda venit Tercio viſen/dū ē ſedulo fa ꝓximū ad qd̄ cantꝰ tēdit reſpectu cuiꝰ ṗma nota can/tilene captāda ē ⁊ ex ꝯñti oēs ſequētes q̄ad mutare licitū fuerit. Talis nāq̄ȝ mutatio nō denuo ꝯmitti dȝ niſi reſpectu poſterioris fa. nec nō ſꝑ eq̄dē vſqȝ ad modulatōis orexim p̄cauendū eſt. qd̄ dehinc ex/perientia practicabit̄. Tandē ſtudioſiſſime q̇s videat de b. claue an mi vel fa exigat. Pro cuiꝰ euidētia diligētiori Sciendum q͛ b molle. in bfa♮mi. ac etiā vſpiā alibi ſignatū fa repſentat. ♮ v̊o q̄dratū. mi denotat. Ob h̄ nōnullas adÿciemꝰ reglas ſpecialiores Quaꝝ ṗma extat q͛ q̄uis cantio 3. 4. 7. 8. tonoꝝ Dicit̄ ♮ duralis. poſtulans in bfabmi. mi. niſi eēt ſpecialr̄ ibidē appoſitū b. rotundū tūc v̊o di/cendū ērit fa. Scd̄a ē q͛ in canticis ṗmi ⁊ ſcd̄i tonoꝝ ſuꝑ alamire ſcandētibꝫ ſecus ē. Qm̄ ſi hmōi cantus ꝑ vnicū gradū aſcenderint in b. claue. fa dicemꝰ. Si aūt altiꝰ ꝓtrahat̄ tunc vt in plurimū dice/mus mi. ¶ Poſtremo v̊o dicendū q͛ in modulaminibꝫ. 5. et 6. tonorum ſꝑ fa in bfa♮mi ſituat̄. niſi eſſet ♮ durū ſignatū qd̄ tm̄ raro fit. ca/nendū eſt ibi mi. Et patebūt ſingula hec limpide in notulis. ob audientiū beniuolentiā ⁊ ꝯſtantiā in ꝯcinentiā redactus.



Arſis et Theſis
oīm tonoꝝ i bfa
♮mi mi canta/
tium.

Arſis ⁊ Theſis
tonoꝝ in b.cla/
ue fa dicentium

Scala ficta q̄
note cantātur
vbi cani nō de/
bent.

Cōmunis(q̄ a pleriſq; colit̄ q̄ſi notior ſit altera. necnō penit⁹ eſt iuuenibꝫ apta. merito ḡ ab aliq̄bꝫ p̄ticularis appellat̄) ē vni⁹ ꝓpt̄ alteram vniſonā ī eodē caractere ſcale depoſitͦ. h̄ ē. tal' cauſat̄. cum alicui⁹ cantus note vlterius extēdi nequeant. ſiue in aſcenſu ſiue in deſcenſu

¶ Si primum exemplum eſt. aſcendendo a Γammaut gradatim ad la proximum contentum ſcꝫ in elami. mutando la in mi ꝑperādo ad ſuperiores claues videlicꝫ ad fa in Ffaut Uel p dyateſſeron feſtināter. ſiue dyapenthe. aut ad ſemitoniūcūdyapenthe. Que quidem nota abſq; mutatōne attigi nequit. mētali ſaltem. de qua in alio diuiſionis mēbro. ¶ Si ſcdm hoc eſt deſcendendo practicandū eſt vt prius. exempli cauſa. ponatur la in alamire q̄modocūq; ad ly vt. de Cfaut inclināndo tūc vlteri⁹ nec fiet ꝓgreſſus niſi trāſformet̄ vt in fa. nec hꝫ ꝑfecto fieri tal' mutatio niſi ad h̄nos neceſſitas cōpulerit.

¶ Mutatio in vli eſt duplex

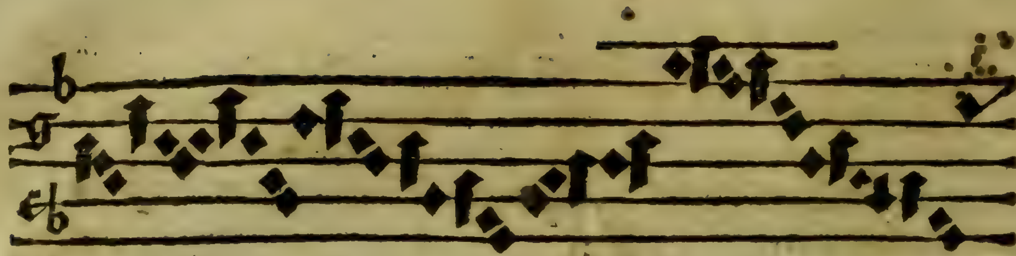
Propria(q̄ ſ[illegible]tiꝫ a peritis habet̄. naturali q̄q; induſtria q̄dā. cū libri pene oēs ea caruerit. ⁊ ſi de ea q̄uicq; diſſeruerit. modicū tn̄) ē vni⁹ vocis ī terciā añ fa variatio. Auribꝫ inquā purgat̄s aīaduertēdū ē corā hmōi mutatōis agnitione. q̄ ſi cant⁹ aliq̄s vltra la p̄cedētis fa aſcēdere conat̄. aut ſub vt eiuſdē fa deſcēdere. ita videlicꝫ q̄ ſequēs nota abſq; mutatōne attingi nō p̄t. obſuādū ē itaq; ſequēs fa q̄d ſe ſolmiꝫāti prim⁹ obtulerit aſcēſu ſiue deſcēſu. mutādo p̄ſertim terciā añ h̄ fa. Ac etiā ſi fa reſpectu cuius mutat̄ nullā habeat notā ī claue añ ſe ſitā. q̄ mutādū ē. nihilomin⁹ tn̄ ſp 3ª aut explicite aut īplicite mutari dꝫ. q̄d q̄dē d̄r notāt̄ ꝓpter magna īterualla queadmodū dyapaſon ſemitonuſcūdyapēthe ⁊ tonuſcūdyapenthe ⁊ ſic de alijs. in q̄z aſcēſu vel deſcēſu (⁊ h̄ maxīe ꝓpter paucitatē ſpē d̄ītiū) mutari nō p̄t vocali ſaltē mutatōe. q̄ꝫq; tn̄ bn̄ mētali vt patebit figurā hāc deducēdo Nec vnq̄; ſcdāꝫ eiuſdē fa mutatōe omiſſa attingere lꝫ. q̄uis etiā ſubinde (vt iā dictū ē) terciā cōplectamur.

Explicita eſt duaꝝ vocũ expreſſe poſitaꝝ viciſſim ſe remouentiũ ꝯplatio. Senſus huius eſt. ꝙ ambe voces mutando exꝓmunt in claue illas notas ꝯtinente. Que ⁊ de vtraqꝫ ſcꝫ tam cõmuni ꝙꝫ ꝓpria mutatõne (vt ſenſui placet) intelligi poteſt. Alio nanqꝫ vocabulo vocalis nuncupatur.

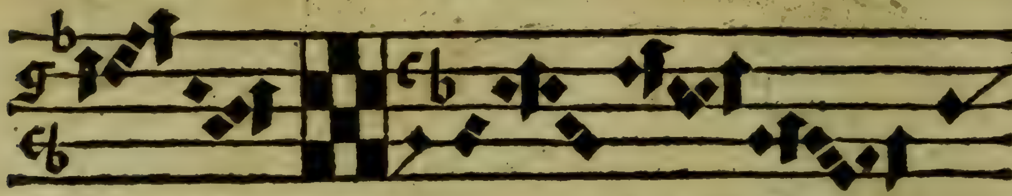
Implicita (que ⁊ mentalis appellatur) eſt vnius vocis vel vtrarũqꝫ tempore mutandi in ore retẽtio. Sententia eñ eſt ꝙ nõ ambe voces ſiue note in mutando proferuntur. Et talis (vt ptꝫ in eius diffinitõne) iterum eſt duplex

Implicita totalis eſt Quãdo in claue qua vocis variatio fieret nulla prorſus ponitur vox. vtputa in magnis interuallis. queadmodum dyapaſon dytonu ſcũdyapenthe in quibus ab vna ad octauam nulle interſunt note. necnõ in mutatõne iam pretacta reperitur vt patet cantum aſſidue intuenti.

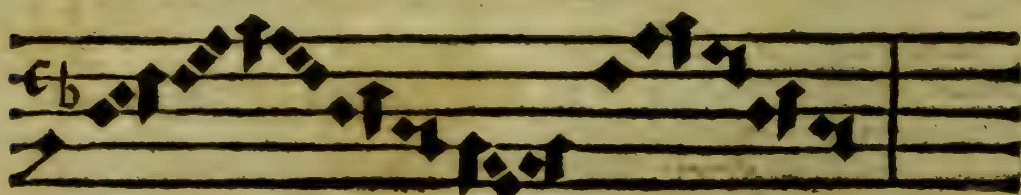
Implicita partialis eſt Quãdo vna dũtaxat nota canitur Altera vero in anima reſeruatur. Que qdẽ cantui menſurali nõ parum imo multũ deſeruit. nõ modo figuratiuo ſꝫ etiã chorali plurimũ placꝫ et potiſſime omi cantui in cõcinentiã redacti. eo ꝙ tenor ſibi duas voces aſſumẽs mutãdo. cũ diſcantu diſſonaret Nauſeã qꝫ ⁊ tediũ aduertẽtibꝰ induceret. merito igit̃ implicite mutare diſcamus.

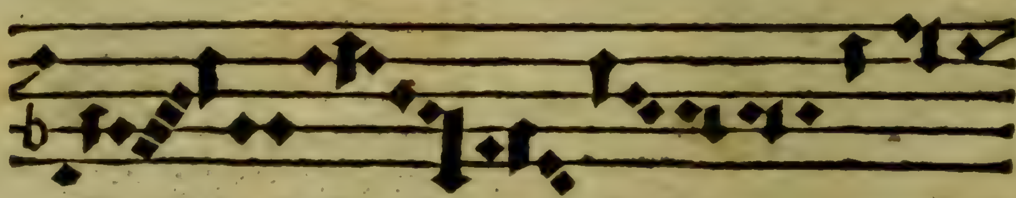


Mutatōnes fere omnes ſcd̄e diſtributōnis in naturā ⁊ econtra
Diſcantus

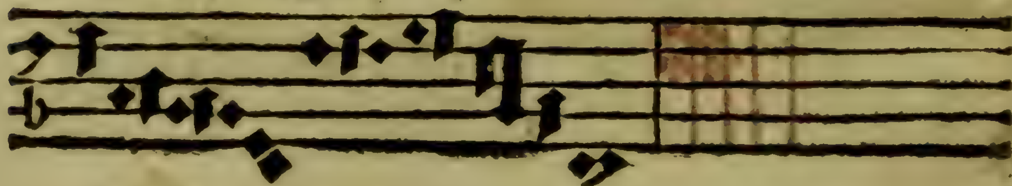


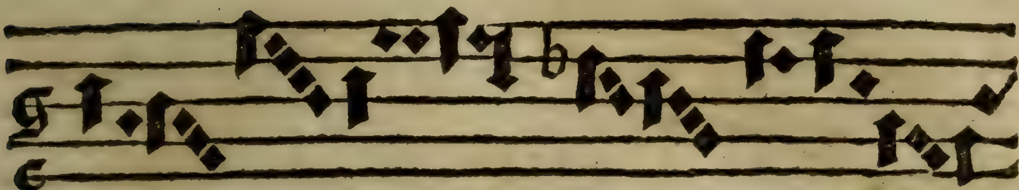
Prime deductōnis mutatōnes
Tenor





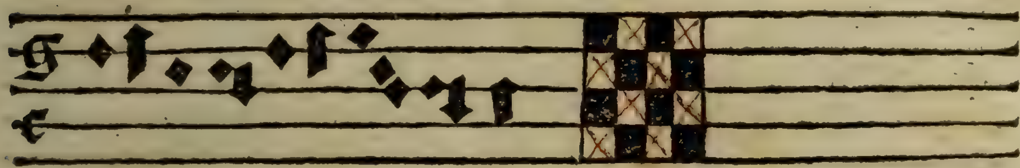
Tercie deductōnis bmollis mutatōnes
Baſſus

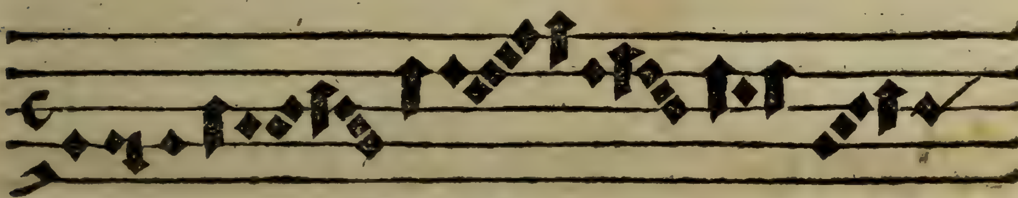




Mutatōnes fere om̄es. Tercie reductōis ♮duri.i naturā ꝛ ecōtra.

Diſcantus

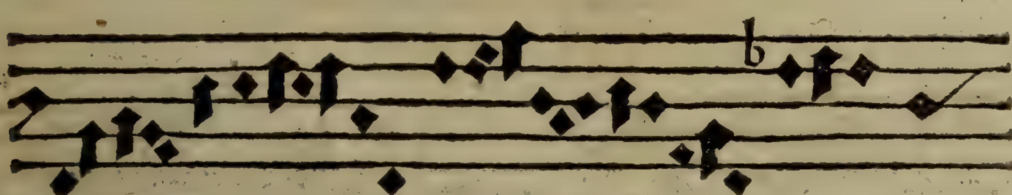




Sc̄de reductōis Exempla

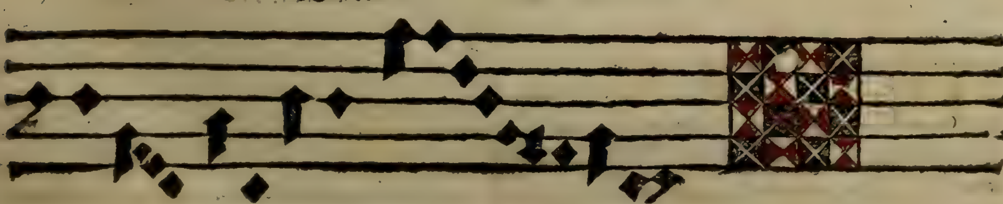
Tenoꝛ

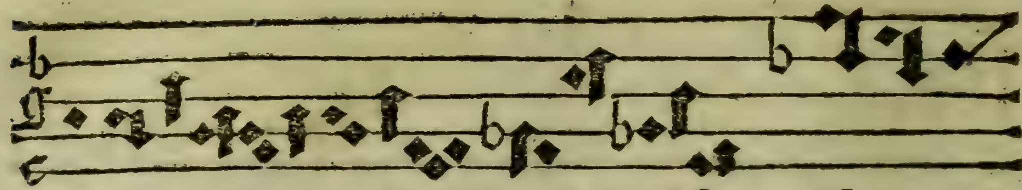




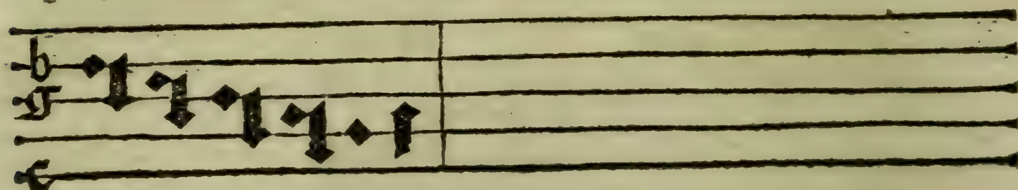
Pꝛime reductōnis ♮duralis mutatōnes

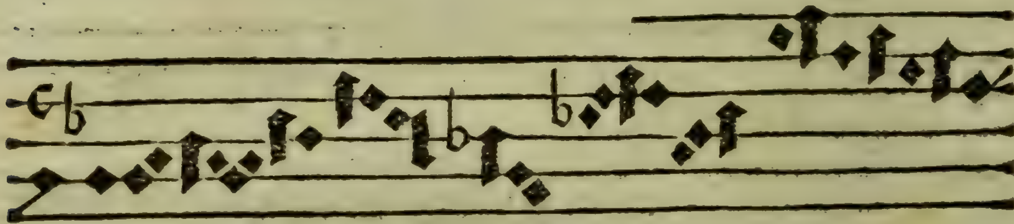
Baſſus



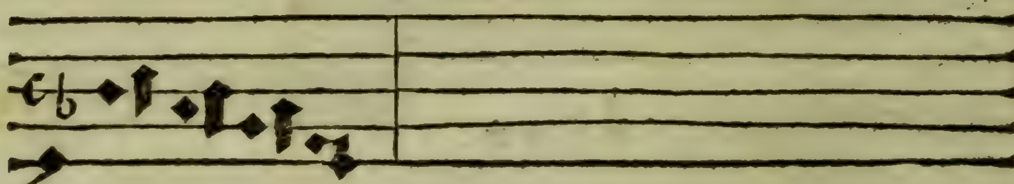


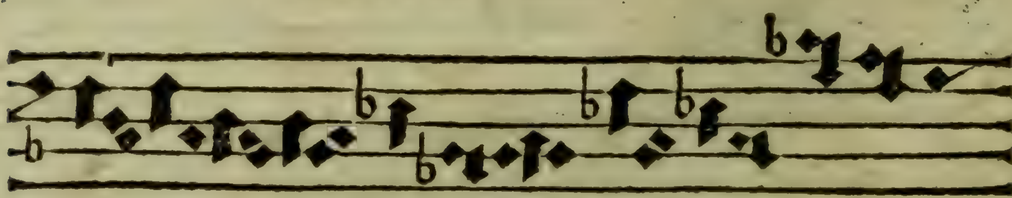
Mutationes nõnulle ſcđꝫ bmollaris in voces fictas ⁊ ecõtra
Diſcantus.



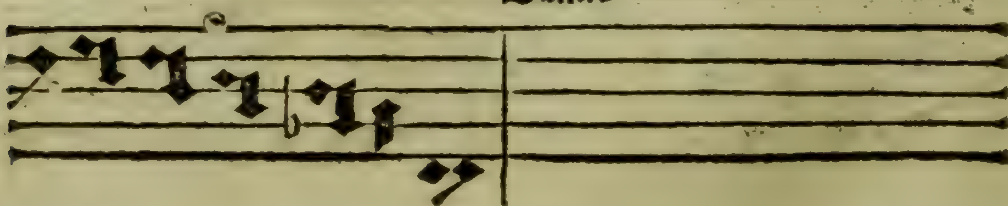


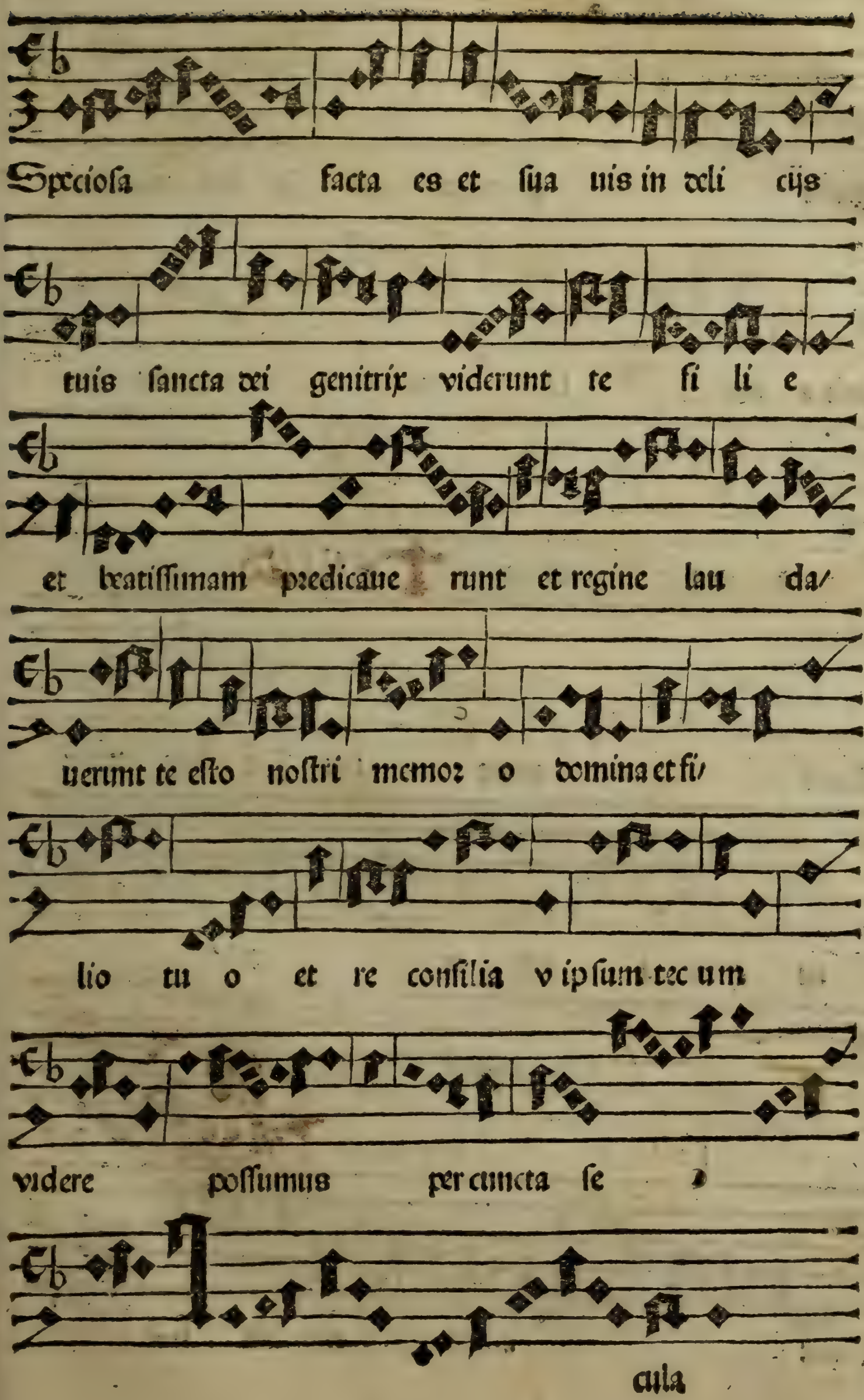
Pꝛime deductionis Exempla
Tenoꝛ.
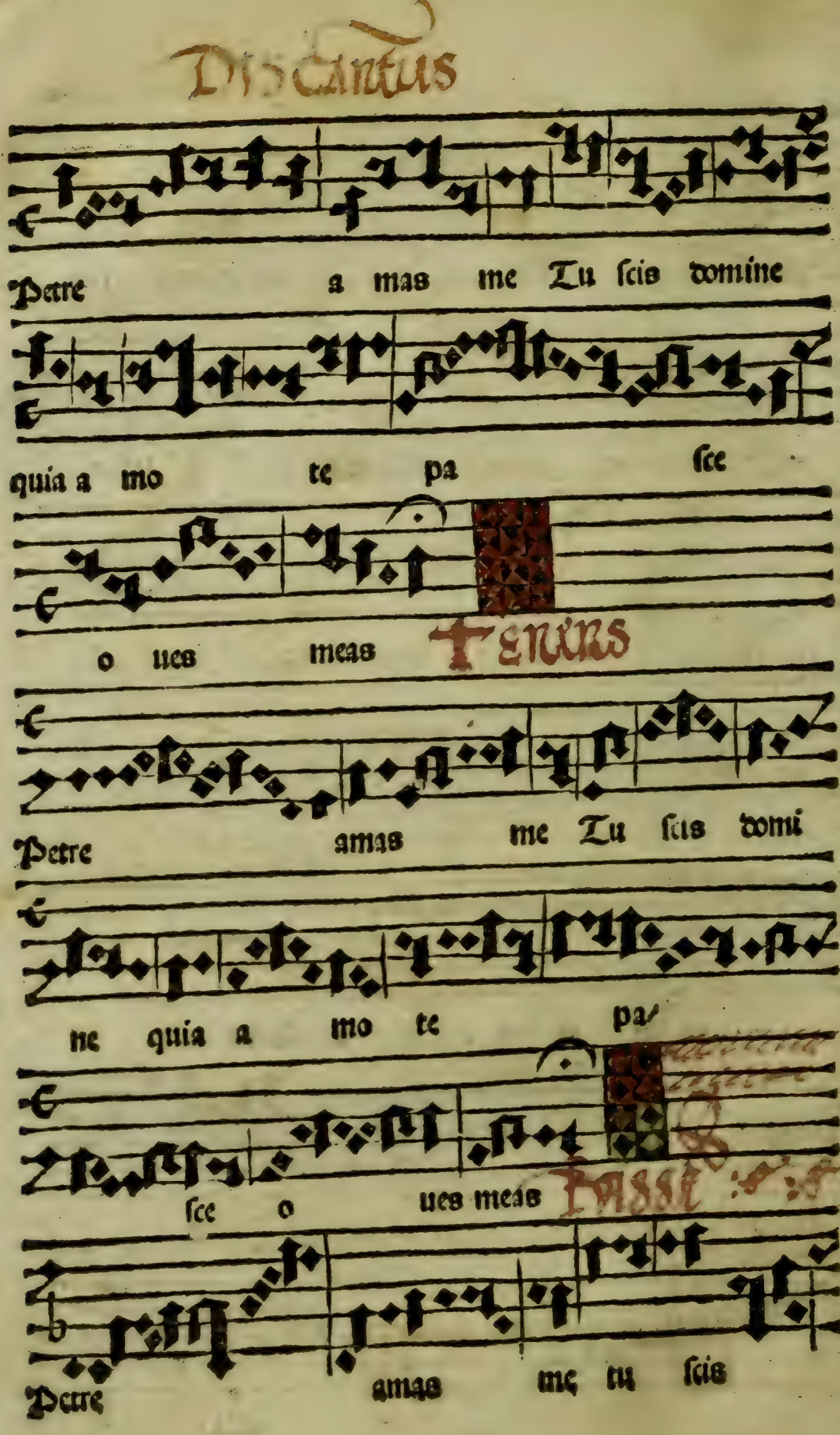


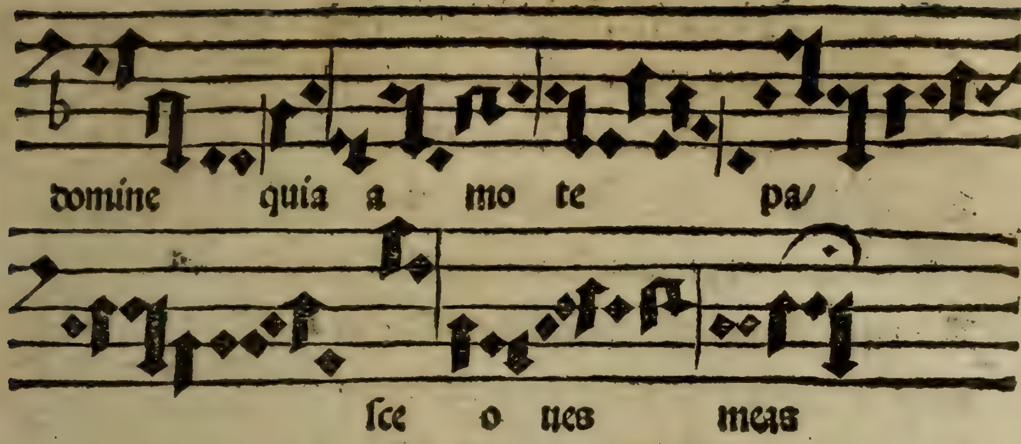


Tercie deductõnis mutationes
Baſſus




Speciosa facta es et ſua uis in deli cijs
tuis ſancta dei genitrix viderunt te fi li e
et beatiſſimam predicaue runt et regine lau da/
uerunt te eſto noſtri memor o domina et fi/
lio tu o et re conſilia v ipſum tec um
videre poſſumus per cuncta ſe
cula


Diſcantus
Petre a mas me Tu ſcis domine
quia a mo te pa ſce
o ues meas
Tenor
Petre amas me Tu ſcis domi
ne quia a mo te pa
ſce o ues meas
Bassus
Petre amas me tu ſcis



¶ De interuallis ſiue modis. Capitulũ ſextũ.

v Niſonus voces ſimiles ſociat tibi plures
Sed ſemitoniũ. fa mi. ſociat tibi tantũ
Si preter voces. fa mi. ſocias tibi binas
Eſſe tonum dicas.
Hinc ſemiditono voces tres conſociabis
Ut tonus ⁊ fa mi ſint ſemper conſociati
Ad ternam vocem dytonus prebet tibi ſaltum
Includitq; tonos binos infra vel in altum
Quattuor ac voces dyateſſeron aſſociatas
Cum ſemitonio biniſq; tonis ſociatis
Tritonus ad vocem quartam poſſet retineri
F faut huncq; modum preſtabit. cum bfa♮mi
Vel ſi fa retines elami ſurſum quoq; poſcas
Dat voces quinq; tibi contextas dyapente
In quibus eſt ſolum ſemitonium ſociatum
Dat ſemitoniũ dyapenteq; conſociatum
Sex voces duo quis fa mi ſemper ſociabis

Sex voceſq̧ dato diapenthe tono ſociato
Per ſaltum. ſolum quibus eſt fa mi ſociatum
Sic ſeptena modos poterit vox tradere binos
Eſt ſemiditonus prior et dyapenthe vocatus
Sed nomen dytonus fert cum dyapenthe ſecundus
Additur inde modus. dyapaſon conſociatus
Octo coniunctas ſemper ſeruans ſibi voces
Ergo modum quēq̧ dyapaſon continet in ſe.

PRoportio. ē vni⁹ note ab alia penes acceſſu᷑ ⁊ receſſu᷑ diſtātia. ſiue magna ſiue breuis ſiue medio mō ſe hñs. Alio aūt noīe modus a moderādo eſt dictus. eo ꝙ ꝑ eum cantus moderatur regitur ſeu modulatur.

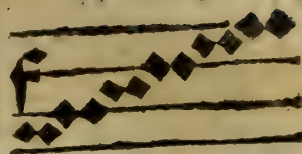
Min⁹ ꝑncipales ⁊ ſunt q̇nq̧
- Comma ē grad⁹ q̄z noue vnū faciūt tonū
- Sciſma ē dimidiū commatis.
- Dyeſis ē ſpaciū icludēs q̄ttuor ꝯmata. nec nō ſemitoniū min⁹ dr̄ qđ int̄ ꝯiūctas orit̄.
- Dyaciſma eſt duplex comma.
- Apothome. ē ſpaciū icludēs q̇nq̧ cōmata dr̄ & q̧ ſemitoniū mai⁹ fitq̧ inter mi ⁊ fa

Et ſunt duplices

ꝑncipales et ſunt q̇n decim
- Cōpoſite
  - Dytonus cū dyapenthe 7.
  - Semidyton⁹ cū dyapēthe 7b
  - Tonus cū dyapenthe 6.
  - Semitoniū cū dyapēthe 6 b
- Inuſitate
  - Semidiapaſon 8.b.
  - Semidyapenthe 5.b.
  - Tritonus 4.
- Simplices
  - Dyapaſon 8.
  - Dyapenthe 5.
  - Dyateſſeron 4.b
- Cōmunes
  - Dytonus 3.
  - Semidytonus 3.b.
  - Tonus 2.
  - Semitonium 2.b
  - Uniſonus 1

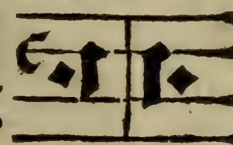
¶ Ubi modos vl̄r expreſſi ſum⁹. num ſpeciali⁹. ob initiantiū erudiconē īueſtigādi ſunt. ne nos quiſpiā ignauos offendet

¶ Uniſonꝰ ē eiuſdē vocis crebra ſtatim repeti/
tio. huic em̄ ꝓportōi plibata modoꝝ deſcriptō
improꝑe cōpetere videtur. vtputa nō caſui in
gramatica nō ꝓprie cōpetit caſuū deſcriptio. cū
a nullo cadat. imo reliq caſus ab eo caderent.



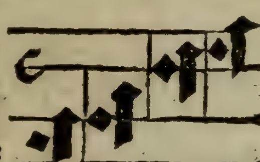
Uniſonus.

Jta nōnulli vniſonū ceteris ꝓportionibꝫ ꝯnu/
merāt. ponētes illam pmā. ꝛ abuſiue ꝓportōeꝫ vocitātes cū nō ſint
ibi diuerſe in ſpecie. ſꝫ ſaltim in numero
¶ Scd̄s modus ē aggreſſus in ꝯfinē notam. Uel ē duaꝝ vocum
inuicē minus plene ſonantiū ꝯgregatio. muſitatqꝫ
murmure paruo ſic ē ſemitoniū dictū a ſemis ſemi
qd̄ ē impfectū. ꝛ tonꝰ qſi tonꝰ impfectꝰ. nō em̄ a ſe/
mis ſemiſſis qd̄ ē dimidiū. cū ſemitoniū ex duabꝰ
vocibꝫ ꝯſtet. Amplíꝰ ſi toni medietas foret. vtiqꝫ in
duo eq̄lia ſcinderet. qd̄ ꝯtra oēs muſicos fore iudicat

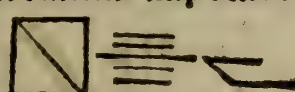


Semitoniū.

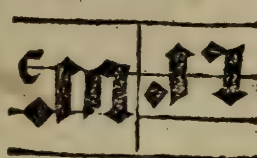
Uel ergo iſte acceſſus durioꝛi mō ꝓfert. Eſt em̄ ſpaciū pfectum
duaꝝ vocū inuicē plene ſonantiū. Et ē tonꝰ a to/
nādo ducēs originē qnetiā fortiter ſonat. vt patꝫ
oēs notas iūgēdo. mi ꝛ fa demptis qnquidē ſal/
tim ſi inter ſe cantent. qm̄ ſi ſurſuꝫ vel deorſum cū
alijs ꝯiuncte fuerint tonū ꝯſtituūt Tonus igit



haud ſcindi in duo eq̄lia valet. Qm̄ q̄ qrit tonū in eq̄lia diuidere
qrit inquā dyametrū coſte cōmenſurare. qd̄ fieri cenſetur impoſſibi/
le. vt hic pari mō vna pars toni maioꝛ ē altera
et minoꝛ duabꝫ. cū diuideret in duo ſemitonia
diſparia maius puta ꝛ minꝰ. Maiꝰ em̄ quē/

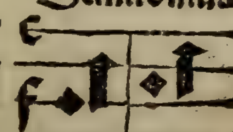


admodū iāiā dictum ē dr̄ Apothome qd̄ partit in dyeſim ꝛ comma
Minꝰ vero dyeſis appellat ꝛ diuidit in duo dyaciſmata. vtꝫ ītuēti
¶ Semditonus ē aggreſſus in terciā notā ſono
mollioꝛi referās in ſe ſemitoniū. a ſemis qd̄ ē ipfe
ctū: eo q in duobꝫ tonis qnimo ex tono ꝛ vno ſe
mitonio ꝯficit. vtpote duplici ſpecie exempli cō/
quiri poteſt



Semitonius

¶ Dytonus in terciā notā ſoni potentioꝛ eſt Inter/
uallum quoqꝫ binos tonos continens. Dictum a
dya qd̄ ē duo. ꝛ tonꝰ. ꝯſtruit em̄ ex duobꝫ tonis

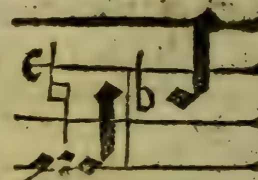


Dytonus.

¶ Dyateſſeron eſt ſpaciū habens duos tonos ꝛ ſe
mitonium qm̄ gradus eſt in quartum locum. vel
hoc fit mollius. ſic ē pn̄s modꝰ. a dia qd̄ ē de ꝛ teſ
ſeron vel tetras qttuoꝛ. q ſp fit de vna ad quartaꝫ
ſemitonio intermixto

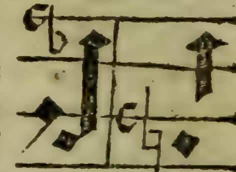


¶ Ad predictus ſaltus veritas tonat. ſic eſt. Tritonus. includens tres tonos abſq; ſemitonio. a tris ꝑ tres dictus ⁊ tonus. Abs quo cauendum eſt nobis nõ eñi aures pauliſꝑ offendit auſcultã/tium. ſed dentiũ ſtridorem mirum in modũ con/fert. Habet iquã fieri ab f finali ad ♮ durũ ſur/ſum. vel ab ipo ♮ molli iter ſurſuʒ ad c paruũ ꝑ cantũ bmollarẽ.



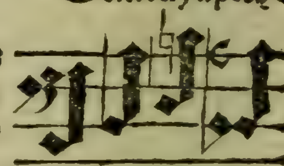
Tritonus

¶ Semidyapẽthe modus inuſitat⁹. Eſt greſſus in quintum locum fragilior. Ex duob⁹ eñi ↄſtat tonis ⁊ totidem intermixtis ſemitonijs. a ſemis qđ imperfectum ſignat



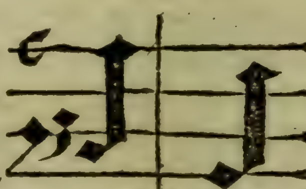
Semidyapẽthe

¶ Dyapenthe qđ potentius ſonat. Ex tribus tonis vno ſaltim ſemitono iuncto conficitur. a dya quod ẽ de ⁊ penthe quinq;. quia quinq; vo/cum virtutem geſtat



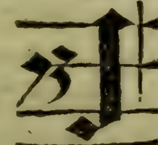
Dyapenthe

¶ Semitoniũcũdyapẽthe tres ↄtinet tonos ⁊ duo ſemitonia. vel ex ſemitonio ⁊ diapẽthe ↄſtat. hoc ẽ. de vna ad ſextam feſtinando. vt de mi ſcđe diſpoſitõnis. ad fa quarte diſpoſitõis puta de elami ad c acutum vel econtra. in ple/riſq; locis etiam



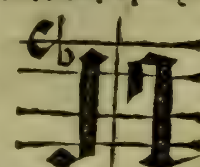
ſemitoniũcũdiapẽthe

¶ Tonuſcũdyapenthe paripacto. conſtat ex ſex no/tulis durius inquam. Ex tono videlicet ⁊ dyapenthe. vno modo tantũ ſemitonio intermixto.



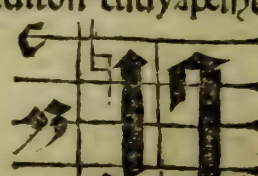
tonuſcũdyapẽthe

¶ Semidytonuſcũdyapenthe conſtat ex ſemi/dytono ⁊ diapenthe Confectuſq; eſt quattuor tonis ſemitonijſq; duobus. vt de C graui ad bfa♮mi.



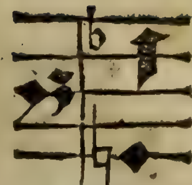
ſemiditon⁹cũdyapẽthe

¶ Dytonuſcũdiapẽthe pari modo ex ſeptem vocibus conficitur. Ex dytono vide licet ⁊ dyapenthe. contextoſq; tonos. habet qn/q; ſemitonio vnico intermixto.



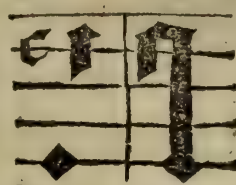
dytonuſcũdiapẽthe

¶ Semidiapaſon proportio inuſitata. forma/tur a qualibet claue ad conſimilem quattuor tonis in cluſis ⁊ tribus ſemitonijs.



¶ Diapaſon modoꝝ oīm poſtremus eſt. octo etiā notulis cōtextus. idcirco dupla (id eſt octaua) nuncupatur tonos quinqꝫ poſſidet duobus cum ſemitonijs. fitqꝫ de vna lr̄a ad ꝓximaꝫ ſibi parem Et dr̄ a dya qḋ eſt de. ⁊ pan totū. ⁊ ſon ſonus. q̄ſi in ſe oēs ꝯtinens alios modos. Iſtud nāqꝫ interuallū naturale eſt. inuenes eni̅ in choro octauā ſꝑ deprōmūt ſup̄ mutatos.

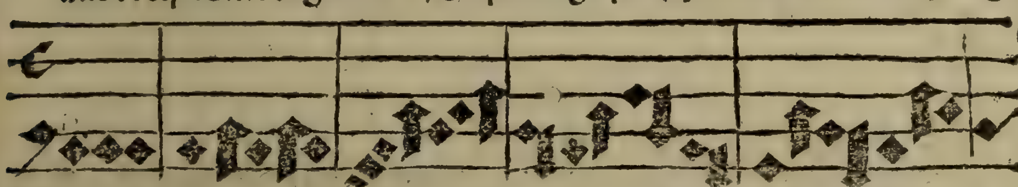
diapaſon īꝑfectū



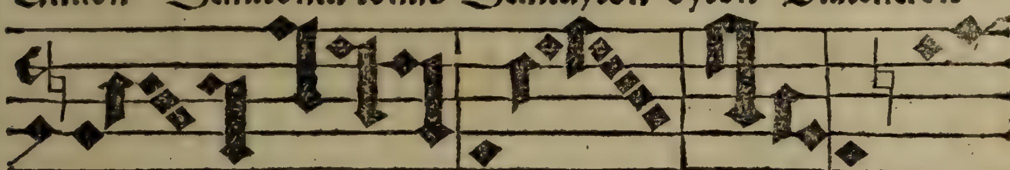
Diapaſon.

Predicta admonem⁹ equo aīo ꝑtractanda qm̄ q̄ tedio hac exercitatōe vellet grauarier. nec quā libet notā alteri cōparare. ita vt in cantu. q̄ interuallo vnaq̄qꝫ vox ab altera diſtat ꝑpendere valeat. ſe ſciat in p̄cedentibꝫ fruſtra laboraſ/ſe. ⁊ fere oēm diligentiam ſi quam ſaltem fecerit ꝑdidiſſe

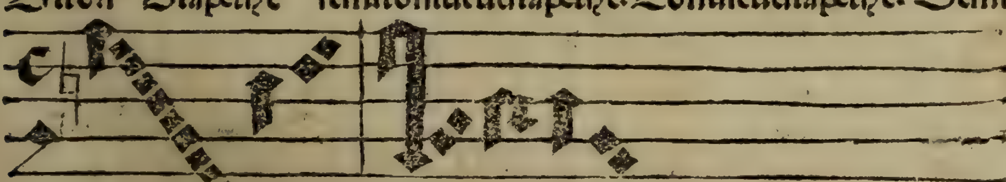
Ob ig̃r huiuſce rei penuriā oīa limpide ad vnguē exēplis adiū gemus. Si tibi tn̄ antiphona. terterni ſunt modi. fuerit ꝓficua illā alibi req̄res. ne lōgior ſim Exēpla lōga p̄ſupponam breuioraqꝫ iūgā



Uniſon⁹ Semitoniū tonus Semidyton⁹ dyton⁹ Diateſſeron



Triton⁹ Diapēthe ſemitoniūcūdiapēthe. Tonuſcūdiapēthe. Semi



dytonuſcūdiapēthe Dytonuſcūdiapēthe Diapaſon

¶ De toni notificatõe ac diuiſione Capitulũ ſeptimũ

D Icitur eſſe tonus de quo tractat liber iſte.

Regula.que finem cantus dijudicat omnem

Qui tonus in ſpecies diuiſus erit tibi binas

Eſt tonus autentus tonus eſt dictuſqȝ plagalis

Duos hinc ꝑ ſpecies plures diſtinguere debes

Quattuoꝛ autentos dic quattuoꝛ atqȝ plagales

Expedit nunc in modulãdo latius dilatare fimbrias. dicta em̄ idcirco ꝑmiſim⁹. Qñ/quidẽ huic ſubſeruiũt pleraqȝ oĩa. Dabitur opam igitur cũ nunc ex oꝛdine de tonis dicere neceſſe eſt

Tonus eſt certa lex vel regula Arſim Theſimqȝ cuiuſuis cantus euidentius demonſtrans. Jam vos inter noſſe reoꝛ octo eſſe tonos.in binas ptes eſſe ptitos vni aũt parti de pari numero ꝯſtantes.autenti.regales.ſiue capitanei nuncupantur. Quoꝝ grecis laurea prima ꝯdonetur.atqȝ ſuapte ydio/mate.pthum.deutrum.tritum.tetrardũ vocauere. Alteri de numero impari ꝯſtãtes.plagales minoꝛes aut verne nominanť. A nouellis ſiue latinis.ob ꝑdictoꝝ inſufficientiã ⁊ diſcoꝛdiã [quã in altũ ⁊ pro fundũ habuere ꝑmoꝛdia ceperunt.

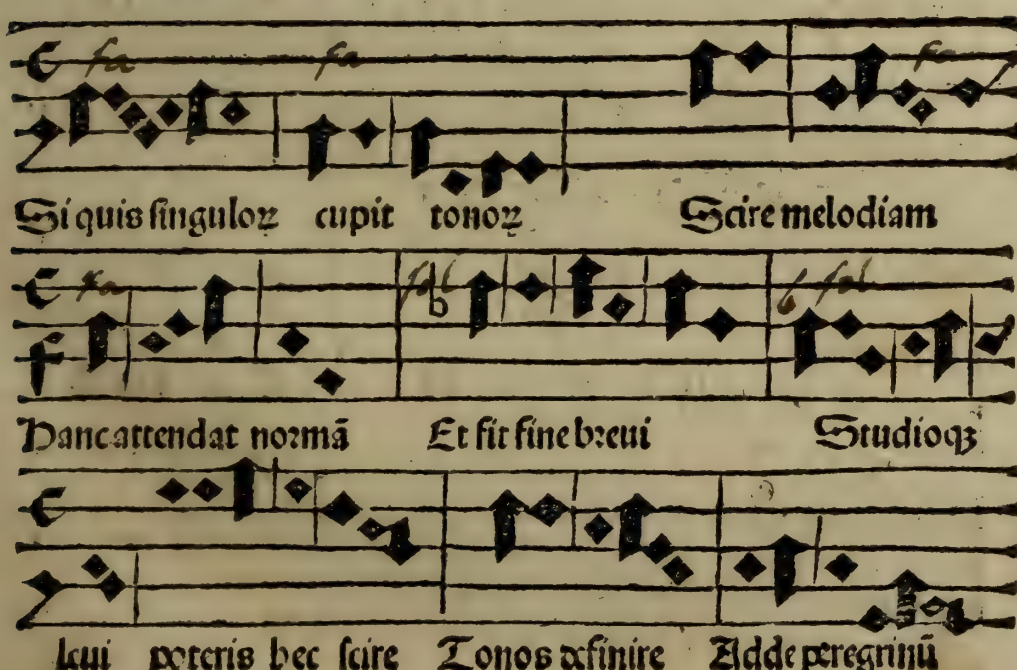
Hũ toni ita dicũť i greco { Tetrardus / Tritus / Deutrus / Prothus } { latine ꝓo ad octauã vſqȝ ſe extẽdẽtes quelibet pre/cedẽtiũ in duos diſcutiẽdo } { 8 / 7 / 6 / 5 / 4 / 3 / 2 / 1 }

Qui denuo subdiuiduť i { Plagales de numero pari exiſtẽtes. { 8 / 6 / 4 / 2 } ; Autentos numero ipari ſe oblectẽtes { 7 / 5 / 3 / 1 } } { et ſunt iſti q̃ de natura ⁊ eẽntia ſua plus ſe iclinant } { Deoꝛſuȝ iſra notã finalẽ q̃ ſurſum. / Surſuȝ vltra notã finalẽ q̃ deoꝛſũ }

¶ Predictoꝝ metrica indagatio

Quattuoꝛ eſſe tonos voluit diſcreta vetuſtas

Finales teſtoꝛ. quas retinemus adhuc
Sed quia diſcutiunt ſubtilius omnia noſtri
Cenſebant diſcoꝛs eſſe canoꝛis opus
Nam grauitate ſimul ⁊ acumine ſepius. vnum
Oppoſitum ſibimet. comperiere malum
Erroꝛem veterum noſtri ſedare volentes
Quemlibet in binos. diſcutiere tonum
Sunt pꝛothus. ⁊ deutrus. tritus. tetrardus. ⁊ hoꝛum
Cuilibet autento collateralis adeſt
Sic octo ſpecies ptongi modo nos retinemus
Sit tonus autentus impar. ſit parqꝫ plagalis
Uult deſcendere par ſed ſcandere vult tonus impar
Quãuis cõmunes retinere queant ſibi fines.
Quoꝝ. vt melioꝛ ſit de eis diſciplina
Euouae continetur in hec notula ſubiecta.



¶ Capitulū octauū de tonoꝝ noticia

i N Dſolre tonus pꝛimus finitq; ſecundus
Hos ꝛ finire quandoq; poteſt alamire
Fert elami ternum cui conſociabꝫ quaternum
Cuius finem cum mi quandoq; dabit bfa♮mi
Ffaut hinc quintum ſociatq; tonum ſibi ſextum
Interdum tutum quis finem c dat acutum
Septimus octauus gſolreut eſt ſociatus
Hic finiſq; datur exceptio nulla ſequatur

Hec pꝛofecto tonoꝝ naturaliſue eſſentia (illud aūt ne recidet inquā) tribꝫ in locis ſedulo ꝯſpicit' vtpote in exoꝛdio. in virtute ꝛ in fine. h' eſt vn̄ motus. In quo. ꝛ circa quē. lepide igit' p̄cedētia a ſubiectis dilucidantur figuratiue

Diſ cant' tranſpoſitus finiens in	3ª regl'a	cſolfaut		7	8	
		bfa♮mi		5	6	tonoꝝ. ꝛ hoc ſi in bfa♮mi dr' fa
		alamire	eſt	3 vl'	4	
		Gſolreut		1	2	
		Cfaut eſt. 7. 8. tonoꝝ ꝛ hoc ſi in ♮mi dicitur fa. ſi vero mi. eſt 5. vel 6.				
	2ª regula	cſolfaut		5	6	
		bfa♮mi	eſt	3 vl'	4	tonoꝝ ſi in bfa♮mi dicitur mi
		alamire		1	2	
Diſ cāt' regularis exiens in	pª regula	Gſolreut		7	8	
		Ffaut		5	6	
		Elami	eſt	3 vl'	4	tonoꝝ.
		Dſolre		1	2	

Ne nos tn̄ muſicoꝝ ſatirico riſu p̄cipiti queritent quippiā. aduertēdū illico ꝓthum in A graui finituꝝ deutrū in ♮mi ꝛ tritū in Cfaut. ſi vſus ꝯſuetudoq; id paterētur. ita tn̄ q' total'r eadē cant' ꝯſonātia pſiſteret. ſicut in D. G. f. finalibꝫ. quoad eoſdē tonos

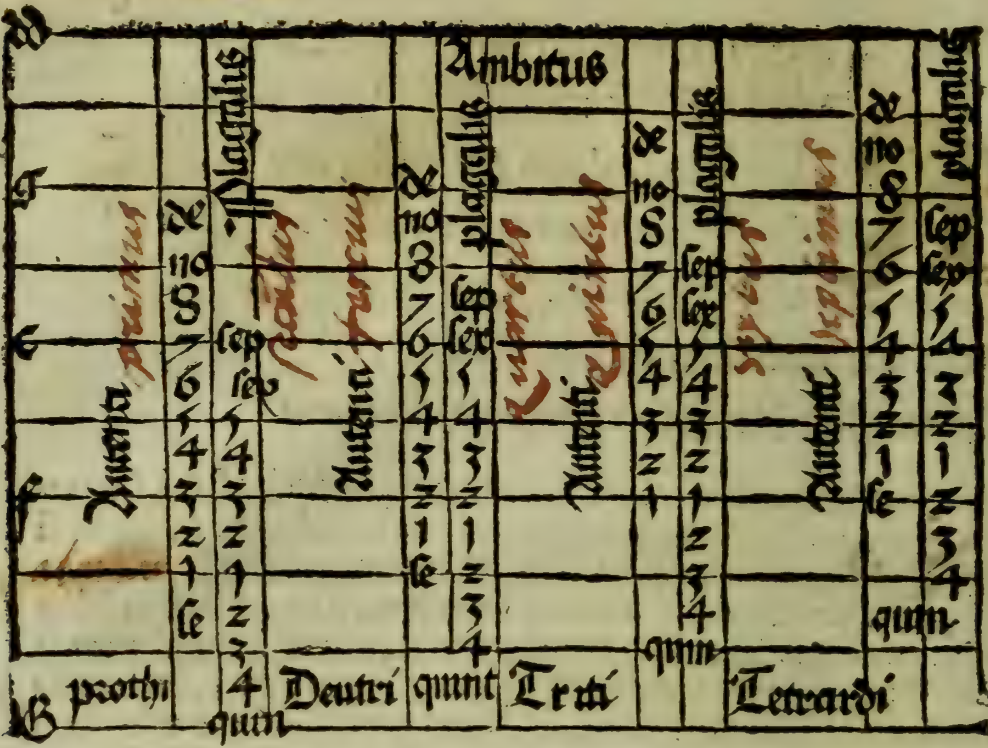
In re ſecun. pꝛi. ſed ter. quart. explicit in mi
vnde
In fa quin. ꝛ ſex. ſept. ꝛ oct. explicit in ſol.

¶ De tonoꝝ noticia quantū ad mediū ali/ cuius cantilene Capitulū nonū

Egula certa tono claues dat cuilibet octo
Ambitus hinc certus datur his claui ſub eadem
Gratia cuiqꝫ tono tres claues addis in odis
Infra dat ſolam ſupra dat gratia binas
Excepto tamen hinc quinto. qui hac lege priuatur

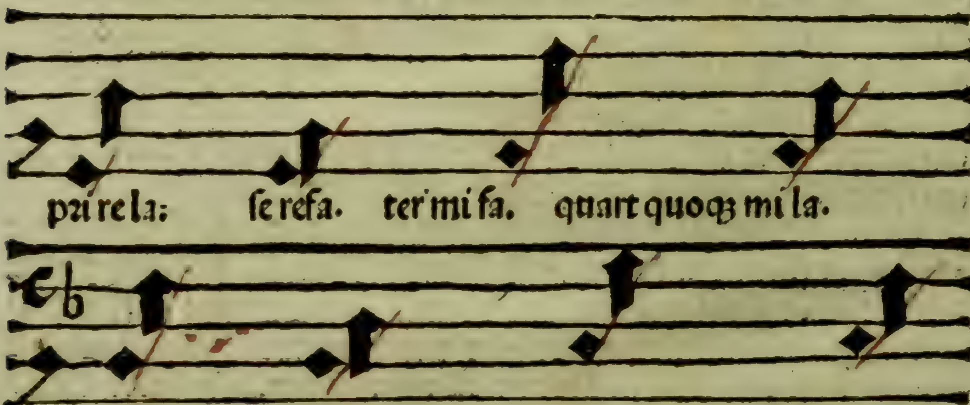
AT qui neceſſe eſt autentos a plagalibꝫ dinoſci (cū ſane te/ nemus binos ſꝫ tonos vno in loco ꝯcludi) p q̃ ad mediū cuiuſuis cantilene cōmigrabis. Duoqꝫ ſubinde ꝯſiderās. Primū eſt ipa melodia. id eſt natura. ſiue eſſentia. de q̄ lim pide poſteriꝰs. Alterū vero ambitus certus cuiuſlibet toni extat. q̄ quāqꝫ equalis omībꝫ tonis eſſet (eo ꝙ eoꝝ quiſqꝫ octo habuerit no/ tas) variū tn̄ q̇libet ſibi petit iter. Qn̄quidē regalis ſupra vocē fina/ lē dominās parūper aut nihil eandē deſcēdit. Subiugal' eñ partī ſupra partimqꝫ infra finale famulat̄. Vn̄ corollarie annotatur ꝙ quiuis cantus ſupra finale ad quartā 5 6 7 8 ſcandens. deſcendens quoqꝫ infra ad ꝓximā ꝛ nō vltra eſt toni autēti. is ꝑfecto q̇ ad q̇ntū dūtaxat gradū ſup̄ finalē aſcēdit. ſi infra eandē ꝑcipitauerit. ad ter/ ciam. 4. 5. eſt toni plagalis ¶ Aduertendū deniqꝫ eſt ex quo vter/ qꝫ nōnūqꝫ ad q̇ntā migret vocē ſupra finalē. ꝙ ſi talis cantio ad q̇n/ tam fecerit morā eſt regalis. at ſi illico deſcenſu ꝑcipiti deſcēderit abſ/ qꝫ mora in q̇nta eſt plagalis. vnꝰ Sepe paritas ſcandit. deſcēdit q̇n/ qꝫ p imas. Imparitaſqꝫ decē ſcandit. baſſat̄ ad vnam

Admittit̄ equidem vnicuiqꝫ cantui abſqꝫ naturali eius curſu vt vnam aut ſaltim duas poterit ſibi notas aſſumere. Ita igit̄ hec regu lariter formant̄. ſed ex abundātia nōnulli ſunt carmina cōponendo prebentes illis ambitum autenti ꝛ plagalis quos vocant cantus mixtos. nos cedo hmōi ad autentos reducamus. Idcirco exem/ pla ponemus cum practica iuuante doctiores ſimus.

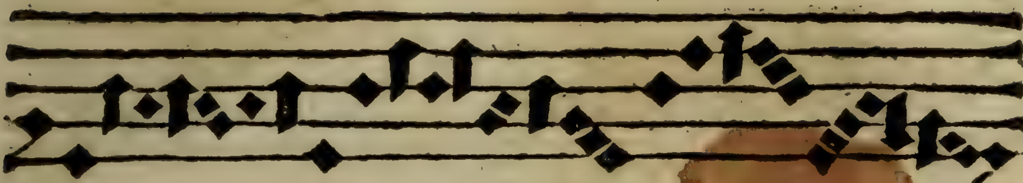


Paulatim attende. Cifre q̇dē hui⁹ figure id qđ regulariter fit de‑notant. Syllabe ṽo ſub ⁊ ſupra ſite hoc qđ p licentiā admittit. Jta videlicȝ ꝙ final' vox tā aſcendēdo q̄ȝ deſcēdēdo ꝓ pma ɔputet voce

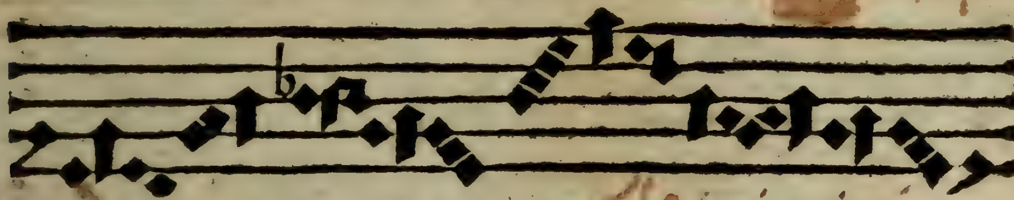
¶ Melodia infallibil'r ducit nos in tonoꝝ cognitōem.



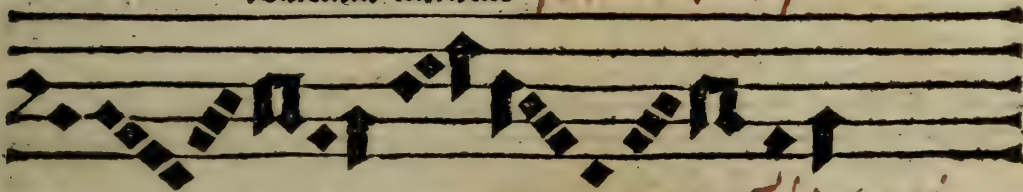
¶ Pro q̄ꝝ euidētia ſpecialiori Sciēdū ꝙ oīs cant⁹ deſinēs in re. cu‑ius ſeculoꝝ amen pͥncipiū capit in la ē pmi toni. ¶ Scđa regl'a. oīs cant⁹ finiēs i re. cui⁹ euouae ponit i fa ē ſcđi toni Ali⁹ mod⁹ dicendi Prima regl'a ē. ꝙ oīs cant⁹ ſepi⁹ attingēs la ſurſuȝ repcutiēs ad fa. Si hmōi cant⁹ finit in re ē pmi toni Scđa regula ē. ꝙ oīs cātio ſepi⁹ in re ṽſans facienſqȝ ſepi⁹ repcuſſioenm ad fa ſurſum. Si ta‑lis cant⁹ finit in re ē ſcđi toni. ⁊ ſic de alijs



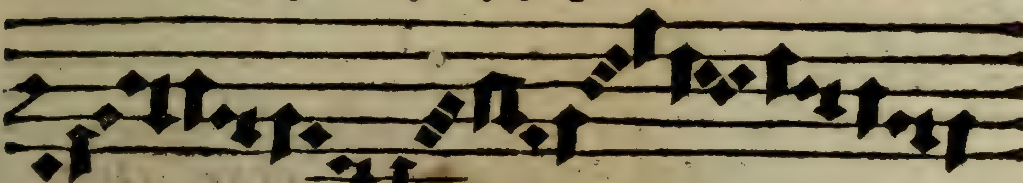
Ambitus ꝛ natura prothi Autenti



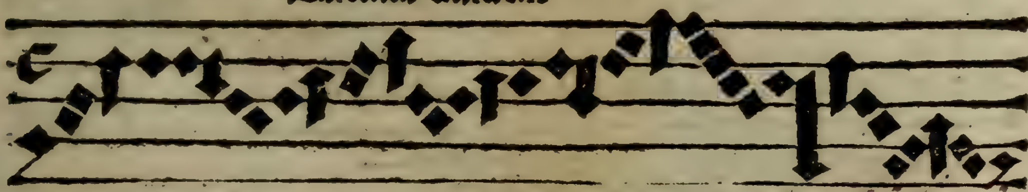
Laſciuia eiuſdem ~~[illegible]~~ toni primi



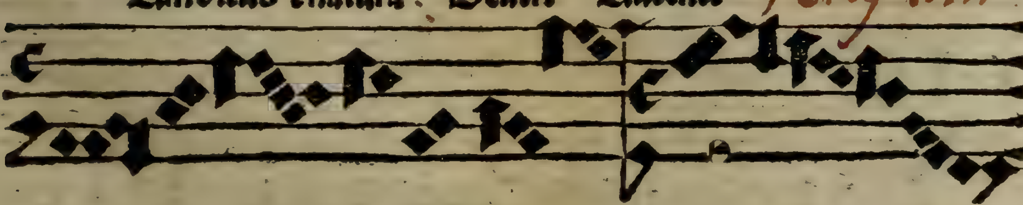
Diſpoſitio prothi plagalis secundi toni



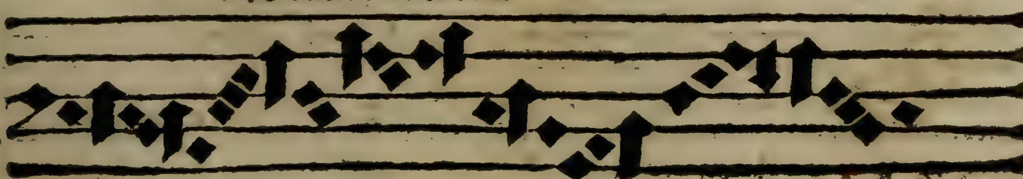
Laſciuia eiuſdem



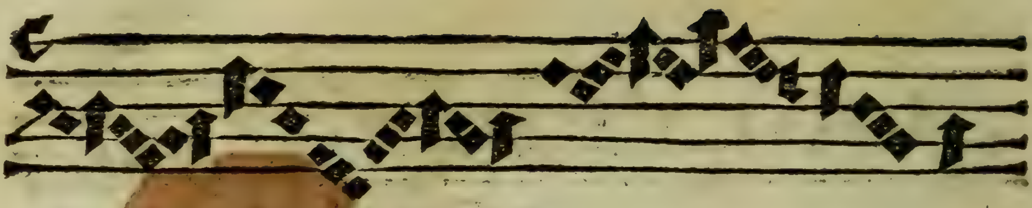
Ambitus ꝛ natura. Deutri Autenti tercij toni



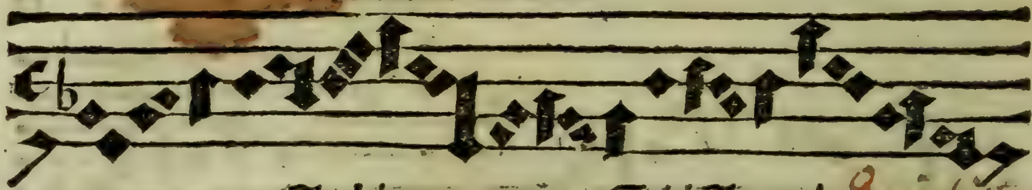
Licentia eiuſdem.



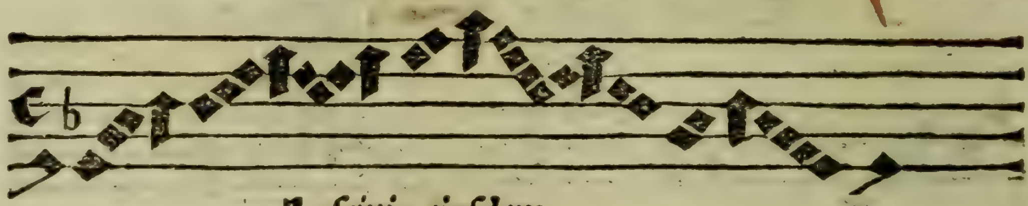
Diſpoſitio Deutri plagalis. quarti toni



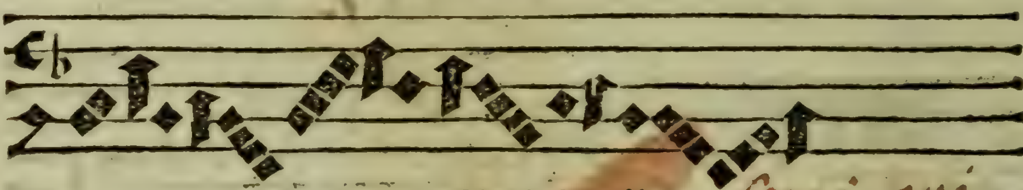
Licentia eiuſdem



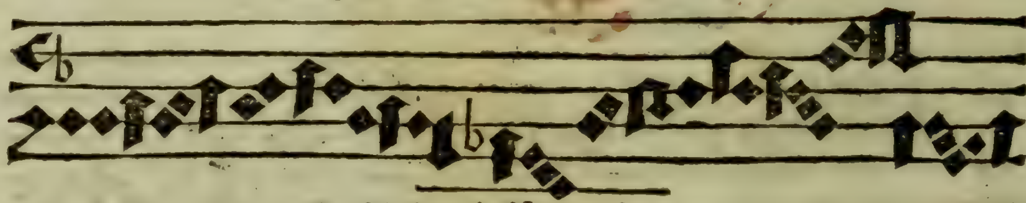
Ambitus ⁊ natura Triti Autenti Quinti toni



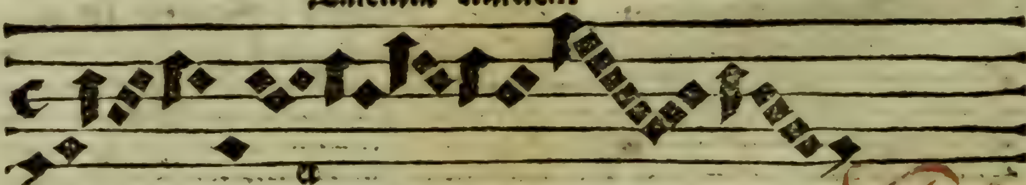
Laſciuia eiuſdem



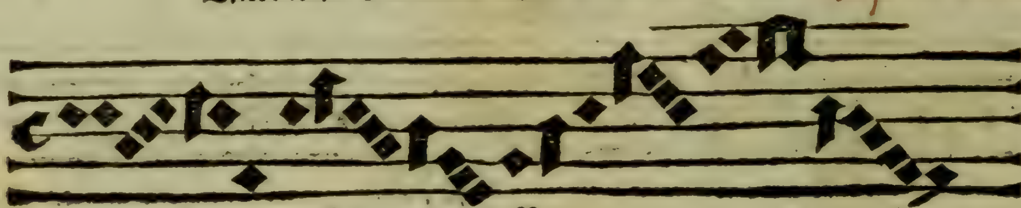
Diſpoſitio Triti plagalis ſexti toni



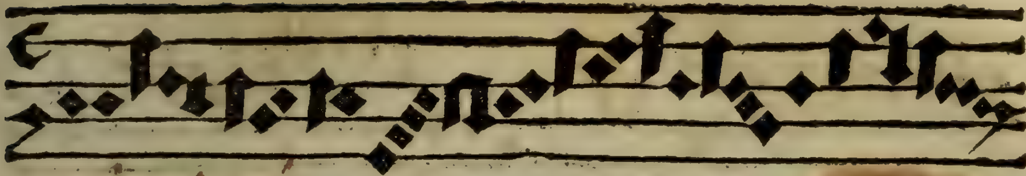
Laſciuia eiuſdem



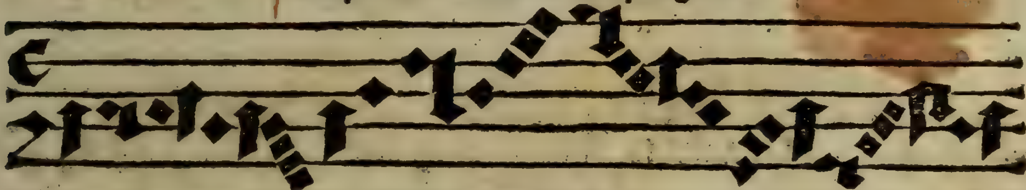
Ambitus ⁊ eſſentia Tetrardi Autenti septi toni



Licentia eiuſdem



oct. viii toni Diſpoſitio Tetrardi plagalis



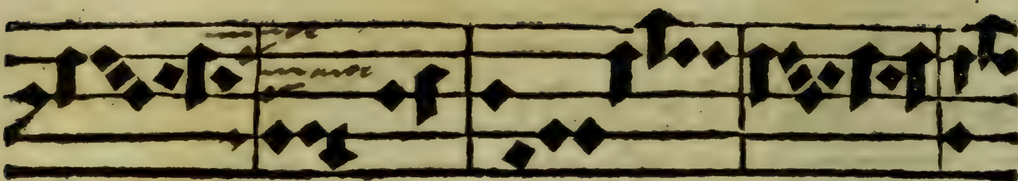
Laſciuia eiuſdem.

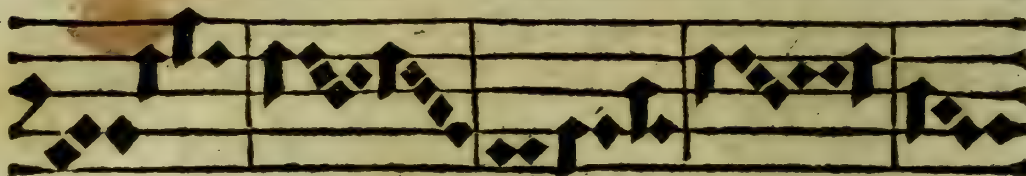
¶ De tonis in ſpeciali q̃tũ ad eoꝝ dr̃nas Capitulũ decimũ

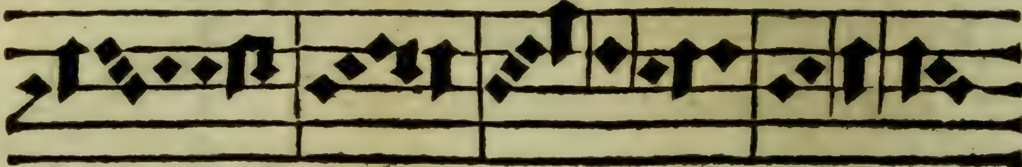
Primus hȝ ſub ſe ſpecies ſicut lego q̃nqȝ	1	5	
	2	nullã	
Alter habet nullã. tern⁹ ſubdit ſibi ternã	3	3	
	4	4	
Quattuoꝛ ꝛ quart⁹. vnã q̃nt⁹ q̃qȝ ſextus	5 hȝ	1	dr̃nas
	6	1	
Septẽ bis binas. octauo tot ſupaddes	7	4	
	8	4	

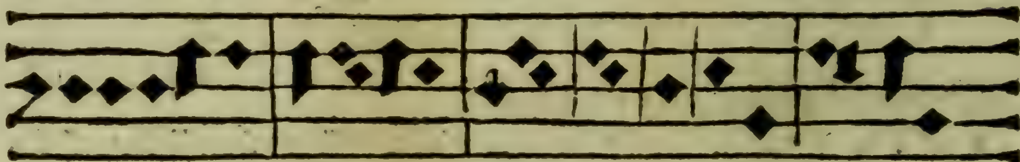
¶ De primo ꝛ ſcdo tonis.

PRincipia ꝑmi toni cõia ac mag⁹ vſitata ſunt q̃ttuoꝛ C D F graues. ꝛ a paruũ. Et q̃nqȝ dr̃nas poſſidet ſm illa diuerſa ꝑncipia. ¶ Cantilene igiẗ in D finali ꝑncipiũ captãtes nõ ſubito ad dyapẽthe ſurgẽtes. necnõ q̃ in F finali inchoant ꝑ dyateſſeron cadẽtes puta ad C graue. quãq̃ȝ ſubinde cõſurgãt ad ꝑncipale Euouae ꝑmi toni attinebũt Dẽs ãt antiphane in D finali vel C graui incipiẽtes ꝛ ſi a D finali motu p̃cipiti ad dyapẽthe ꝯſurgãt ꝑme dr̃ne ꝑtinebũt. ¶ Sȝ ſi a C graui ad dyapẽthe velociter nõ currant. ſcde erũt dr̃ne. ¶ Antiphone eñ in F graui ineuntes ꝛ ad D finale ꝑ tonũ ꝛ ſemitoniũ p̃cipitãtes ʒe extãt dr̃ne ¶ Denuo ſi in eodẽ F incipiãt. ſi ꝑ tonũ ꝛ tonũ ad a acutũ tendant circũflectẽdo. vel abſqȝ circũflectõne ꝯñter aſcẽderint. ſeu morã in a acuto fecerint q̃rte ſunt dr̃ne ¶ Singula igiẗ canti ab F graui exiens mox ꝑ dytonũ ad a ꝑuũ ſcandẽs deinde ꝑ tonũ cadẽs. vel exitũ in a acuto capiens q̃litercũqȝ ꝓcedẽdo q̃nte erũt dr̃ne. vt modo limpide patebit ꝑ exempla circa vnãquãqȝ drãm ſeoꝛſum ¶ Aduertendũ tñ ꝑuſq̃ȝ q̇d dixerim⁹. de pauſis ẽ noticia danda Que duplices ſunt ꝓducte videlicȝ ꝛ coꝛrupte: ꝓducta ẽ vbi nõ ẽ dictio monoſyllaba. greca vel barbarica. vt me te ſe fac ſyon Jacob Dauid Hierulalã ꝛc. Coꝛrupte ꝟo ſunt dictões iã dicte vel ꝯſimiles

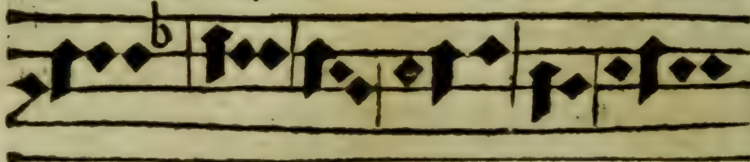




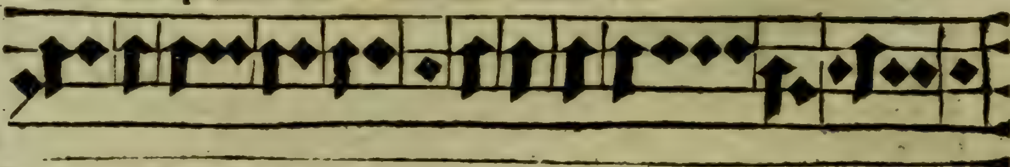




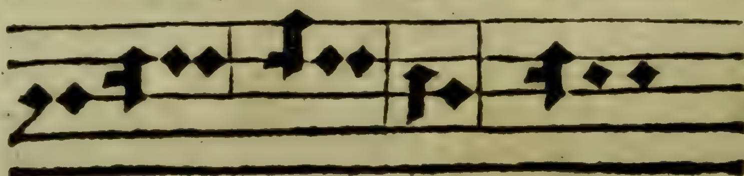
Seq̄r intonatio pſalmoꝝ minoꝝ in pauſ ꝑductis

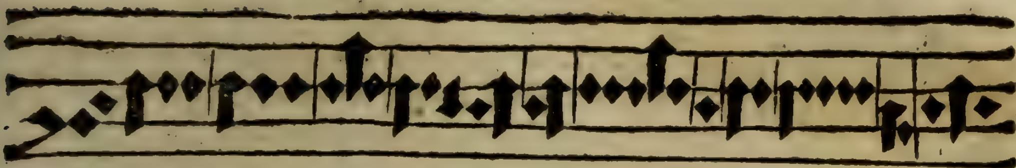


Sz in pauſis corruptis talis eſt forma



Intonatio pſalmoꝝ maioꝝ.

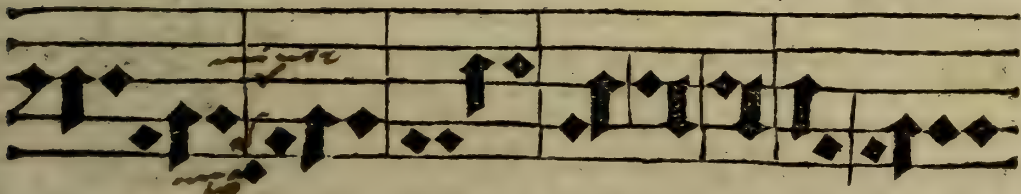




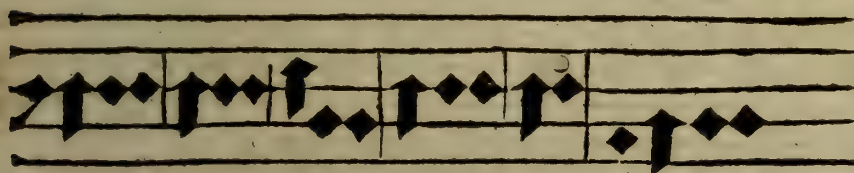
Bn̄dictꝰ dn̄s deus iſrael. q2 viſitauit ⁊ fecit. redēptōem plebis ſue

¶ De ſecundo tono.

Secundus tonus nullā hȝ drām ꝑncipia magis vſitata q̄t tuor tenet. A C D et F graues q̄litercūqꝫ ꝓcedendo. Inuenit̄ etiā ꝑncipiū habere in Γ greco. vt in reſponſorio Educ de carcere. ⁊ in c graui vt nōnulli antiphonam Ecce maria. incipiunt.

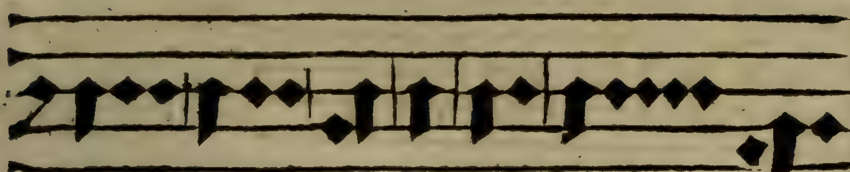


Euouae Fidelis Michael O rex gl'ie Ecce maria



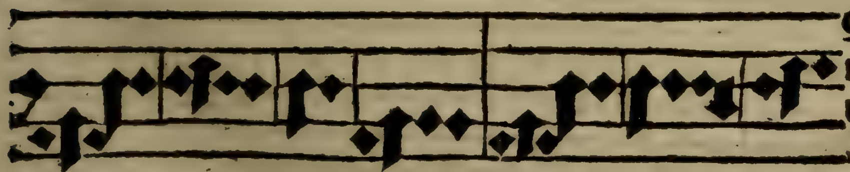
Seq̄t intonatio pſalmoꝝ i paucis ꝓducts.

Laudate pueri dn̄m. laudate nomē dn̄i



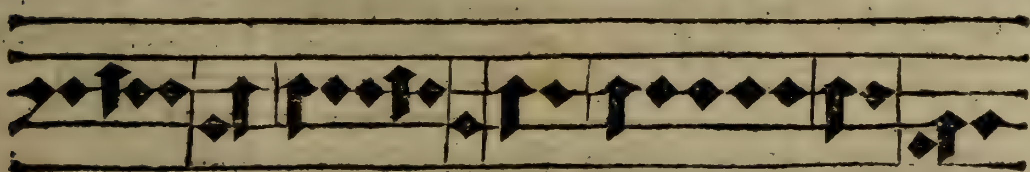
Sꝫ in paucis corruptis talis eſt forma.

Memēto dn̄e dauid. ⁊ omīs māſuetudinis eius.



Seq̄t intonatio pſalmoꝝ maiorum.

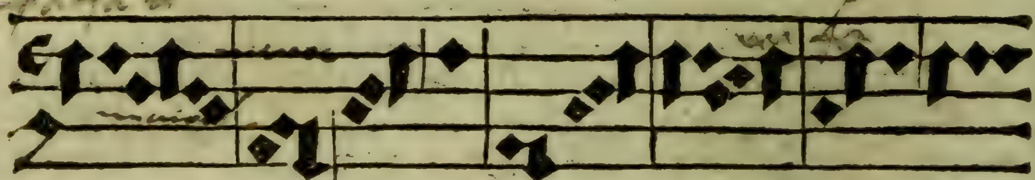
Magnificat anima mea dn̄m Bn̄dictus dn̄s deus



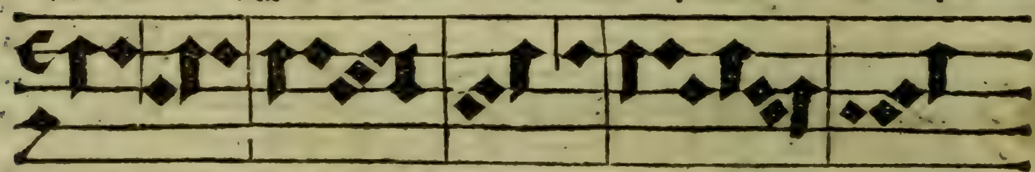
iſrael. quia viſitauit ⁊ fecit redēptōem plebis ſue

❡ De tercio ꝛ quarto tonis Capitulū vndecimū

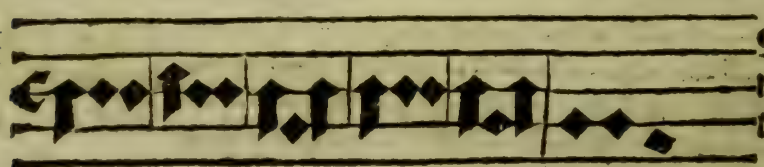
PRincipia em̄ tercij toni mag' vſitata. ſunt tria. videlicet Elami Bſolreut. ꝛ c acutū f graue pariter ſꝫ raro. nōnūq̄ꝫ etiā ♮durū. ſꝫ tm̄ rariſſime. Et tres hꝫ dr̄as. Itaqꝫ ꝑncipale Euouae Antiphonas recipit in E groſſo incipientes ſiue aſcendāt ab eo ſemitonio ſiue tono deſcendāt. Dr̄ntia ꝑma antiphonas capit in G finali inchoātes mox ad c acutū ſurgentes. Uel q̄ in c icipiūt. ſi morā in eo fecerint. anq̄ꝫ deſcēdant. itaqꝫ deſcēſu facto hꝫ ipm repcutiūt. Scd̄a dr̄a. illas q̄ in G graui icipiūt ꝛ paruper ad c acutū aſcendunt. Tercia dr̄a ſuſcipit q̄ in G graui incipiūt vniſonū facientes dehinc tono ad alamire ſcandētes ibiqꝫ iterato altius p ſemidytonū ad c acutū aſcendētes



Euouae Quādo nata eſt Calicem ꝑma dr̄a. vado parare

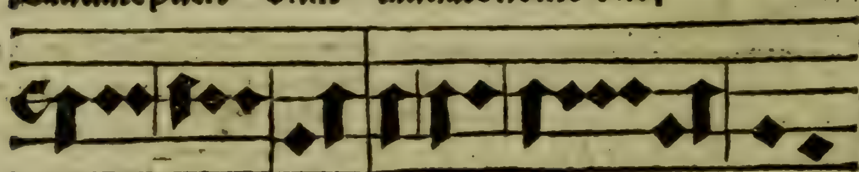


Uiuo ego Scd̄a dr̄a Salua nos tercia dr̄a. Quoniā



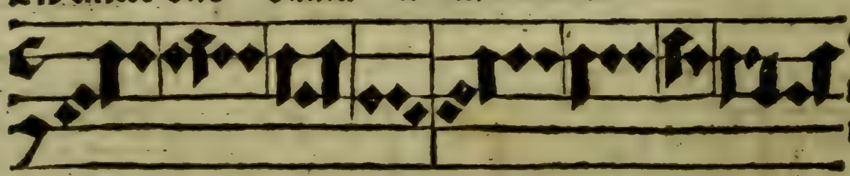
Seq̄r itonatō pſalmoꝝ minoꝝ tercij toni i pauſis ꝓduc.

Laudate pueri dn̄m laudate nomē dn̄i



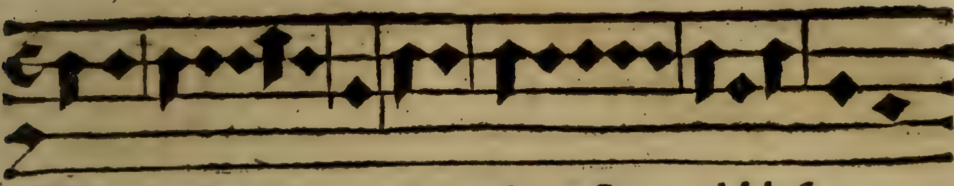
Sꝫ i pauſis corrupt' tal' ē forma

Memēto dn̄e dauid et om̄is māſuetudinis eius



Seq̄r itonatio pſalmoꝝ maioꝝ.

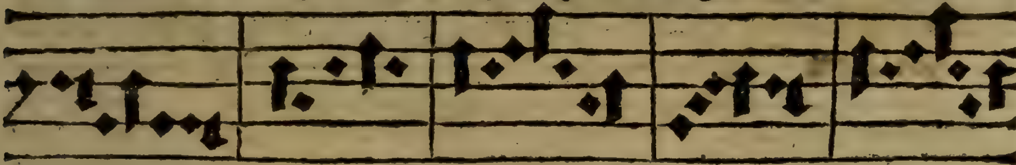
Magnificat aīa mea dn̄m Bn̄dictus dn̄s deus iſrael

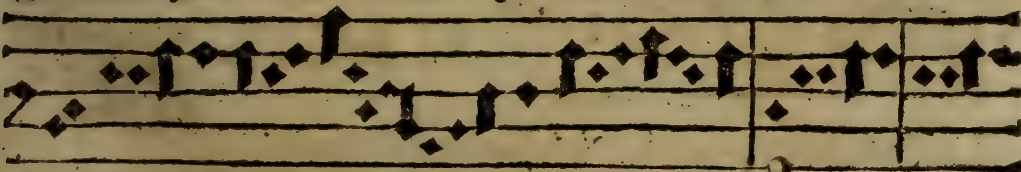


¶ De quarto tono

Quarti toni ꝑncipia cõia ac magis viſitata ſunt.5.videlicet.C.D.E.F.G.finales.reqrit ꝑ ꝑncipali Euouae Antiphonas in E finali inchoãtes.nõ ſubito ꝑ ſemidytonuʒ reſurgẽtes. Seu a ſemitonio ſup̃ ſcʒ in F vel in G incipiẽtes ſi ſubito ad finale ꝑ ſemidytonũ deſcẽdãt.¶ Prima dr̃na recipit antiphonas infra finale tono incipientes.puta in D graui gradatim aſcendẽtes.¶ Scd̃a dr̃na reſpicit illas antiphonas q̃ in D graui incipiũt mox tono τ ſemidytono ſurgẽtes.¶ Tercia dr̃na reſpectũ hʒ ad antiphonas in C graui incipientes. ¶ Quarta dr̃na illas ſuſcipit antiphonas q̃ in E finali incipiũt illico ꝑ ſemidytonuʒ aſcẽdentes. necnõ q̃ in G graui incipiunt tono aſcendentes

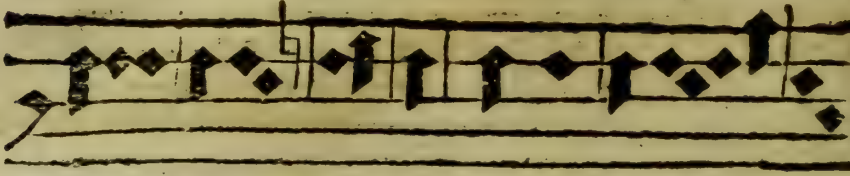






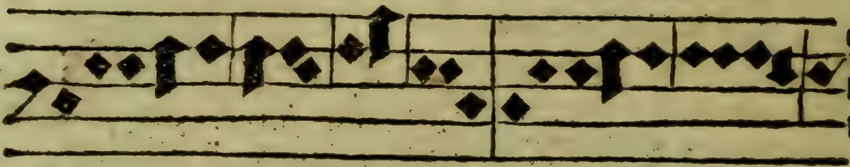
Intonatio pſalmorũ minorũ in pau/ſis productis.





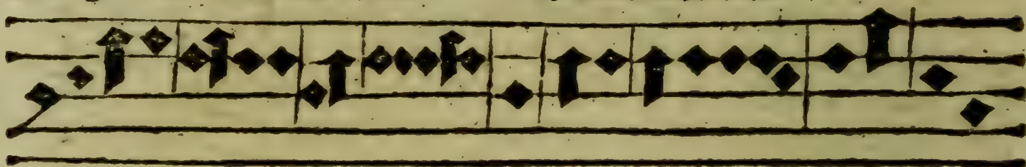
Sʒ ī pauſis corupt⁹ tal' ē forma

Memento dn̄e david. ⁊ oīs māſuetudinis eius



Seq̄r itonatio pſalmoꝝ maioꝝ

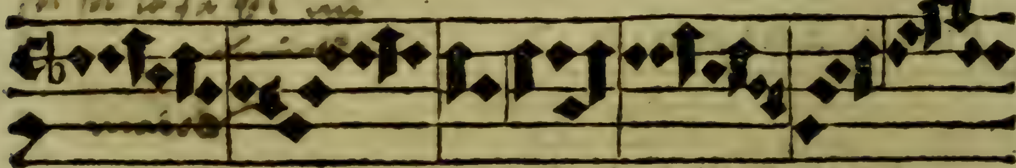
Magnificat aīa mea dn̄m. Benedictus dn̄s



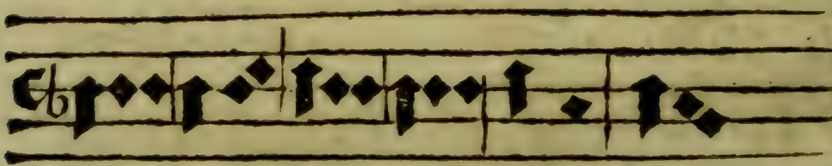
deus iſrael. quia viſitavit ⁊ fecit redemptōem plebis ſue

¶ De quinto ⁊ ſexto tonis Capitulū decimū

QUintus ton⁹ tria h̄ns ꝑncipia vſitata ſcʒ ffaut.a.et. c. acutas.vnicā dūtaxat includit dr̄am. que regit ⁊ reſpicit antiphonas in f finali inchoantes immediate aſcendentes.reliqua vero capitali attribuuntur.

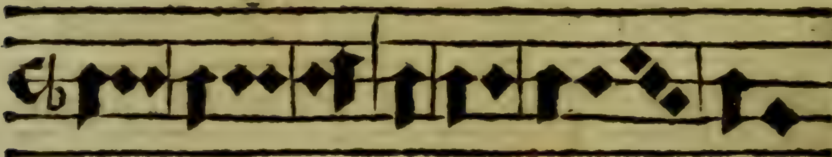


Euouae Vincenti Ecce domin⁹ Dn̄a eiuſdē. Ecce ꝯcipies



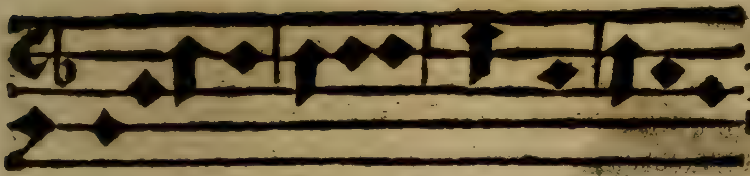
Seq̄r itonatō pſalmoꝝ minorū terciJ toni i pauſis ꝓduc.

Laudate pueri dominū. laudate nomē domini



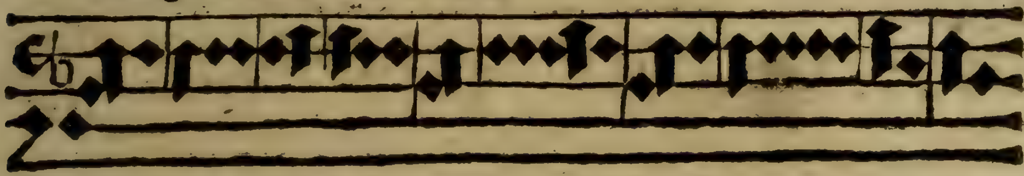
Sʒ i pauſ corupt⁹ tal'. ē forma

Mem̄eto dn̄e david et om̄is māſuetudinis eius



Intonatio pſalmorū maioꝝ.

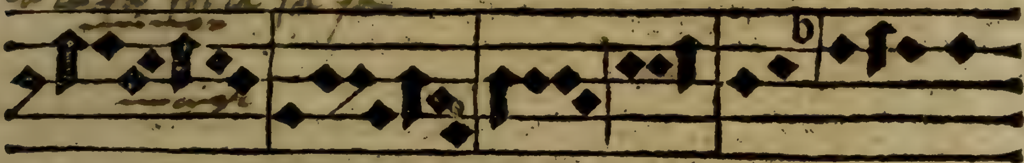
Magnificat aīa mea dñm



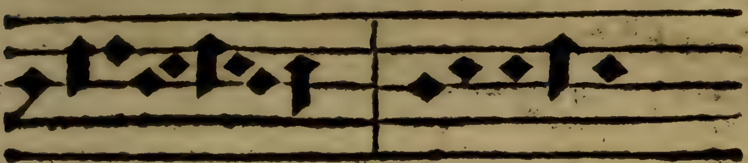
Benedictꝰ dñs deꝰ iſrl' qꝛ viſitauit ⁊ fecit redēptōem plebis ſue

¶ De ſexto tono.

Sed ſextus tonꝰ duo hñs ꝑncipia mag' vſitata ſcꝫ D ⁊ F. Graues reſpicit illas antiphonas q̄ in D finali ꝑncipiū captāt Deſcēdētes vel ſubito ad alamire ſcādētes. Dn̄a q̄ de eiꝰ antiphonas recipit q̄ morā in G graui faciunt ad a paruū ſcandendo.

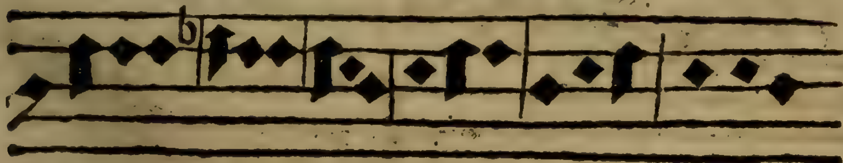


Euouae Si ego Reſurrexit dñs Lupus rapit



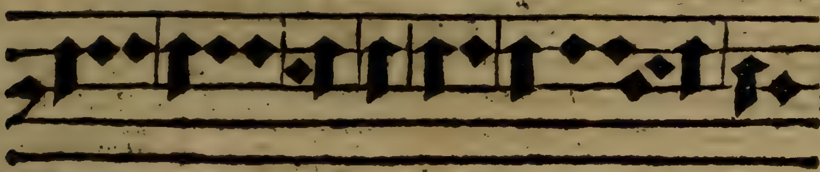
Sequit̄ ītonatio pſalmoꝝ minoꝝ in pauſis ꝑductis

Eius dn̄a Benedictus



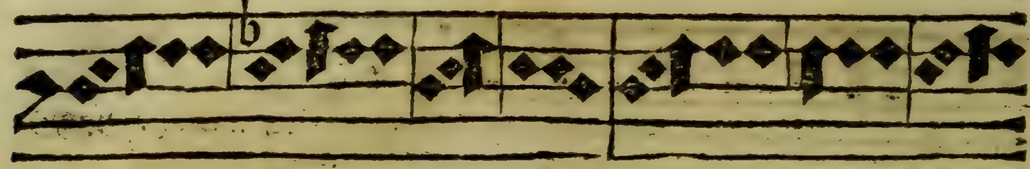
Sed ī pauſis corruptis talis eſt forma

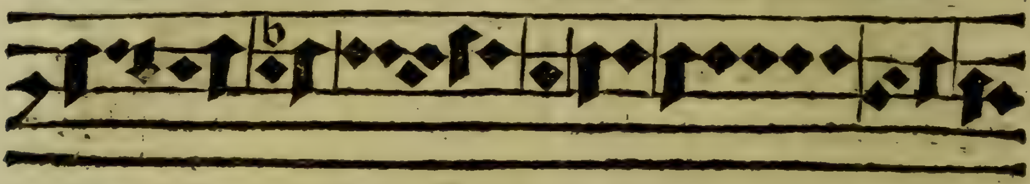
Laudate pueri dñm. laudate nomen dñi



Intonatio pſalmorum maiorum

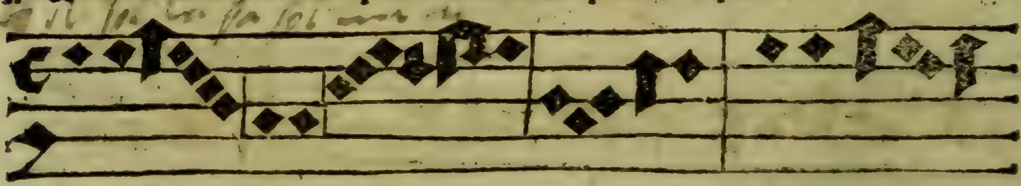
Memēto dñe dauid ⁊ omnis manſuetudinis eius

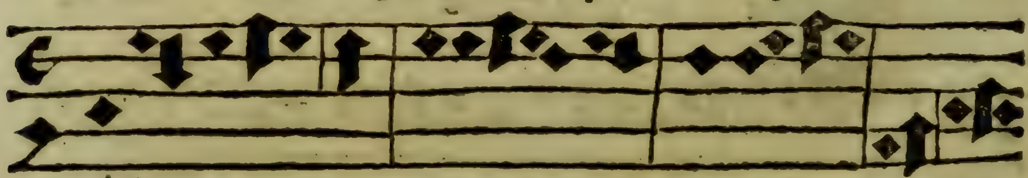


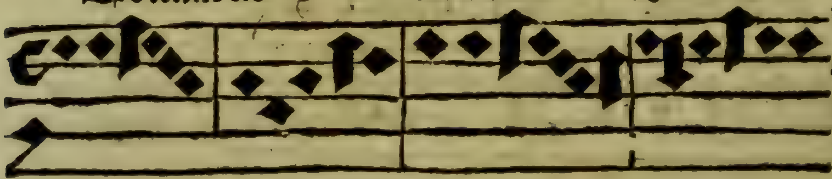


¶ De ſeptimo ⁊ octauo tonis Capitulū decimūterciū.

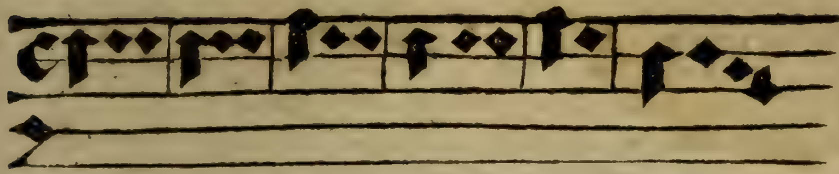
PRincipia ſeptimi toni vſitata q̄nqꝫ ſunt G.a.b.c.d. Principalis aūt tonus regit antiphonas q̄ in G finali incipiunt. ⁊ p̄ interualla ad dyapēthe ꝯſurgūt. Silr̄ q̄ in a acuto incipiūt cadētes. ¶ Prima dr̄ña reſpicit antiphonas in ip̄o G finali incipiētes ⁊ ſine interuallo ad dyapēthe ꝯſurgētes. ¶ Scd̄a dr̄ña illas reſpicit antiphonas q̄ in c acuto incipiunt. aut etiā in E finali mox aſcēdētes. ¶ Tercia dr̄ña reſpicit antiphonas q̄ in ♮ quadrato puta in bfa♮mi incipiūt cadētes p̄ dytonū. ¶ Quarta dr̄ña q̄ūt eas q̄ in d acuto incipiunt reſpicit.





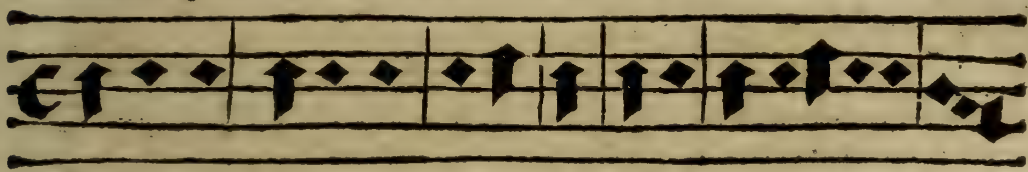


Seq̄r itonatio pſalmoꝝ minoꝝ ſeptimi toni in paucꝭ p̄duc.

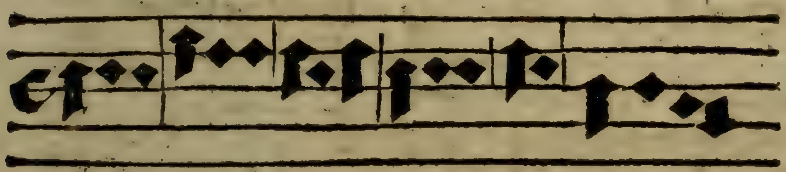


Sꝫ in pau ſis [corruptꝫ talis eſt forma.

Laudate pueri dñm. laudate nomē dñi.

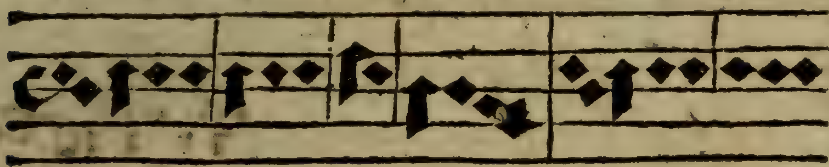


Memēto dñe dauid. ⁊ omīs māſuetudinis eius



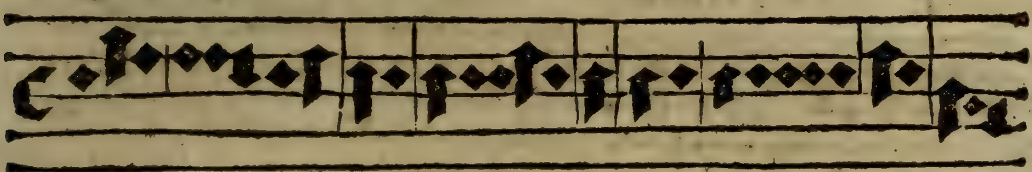
Eſt adhuc alius mod⁹ pſallendi ſm morē q̄rūdā eccliaꝝ ſeu ꝓuinciaꝝ.

Laudate pueri dñm. laudate nomē dñi



Seq̄t intonatio pſalmoꝝ maioꝝ ſeptimi toni

Magnificat anima mea dñm Bñdictus dñs

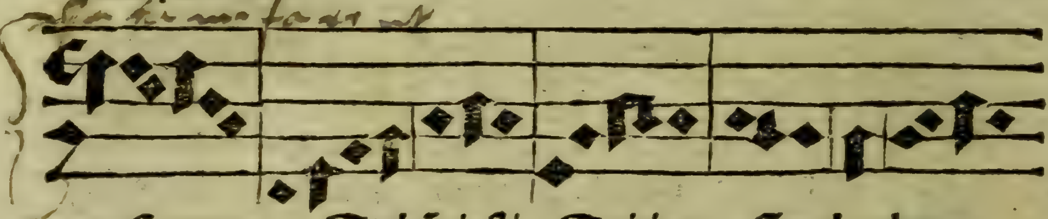


deus iſrael. quia viſitauit ⁊ fecit redēptōem plebis ſue

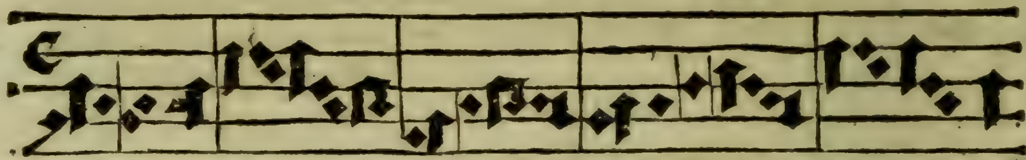
¶ De octauo tono

OCtauus tonus ꝑncipia magis idonea ſeptē hꝫ. videlicꝫ C. D. E. F. G. a et c. acutas. quattuor quoqꝫ hꝫ drās. Cui⁹ ꝑncipale Euouae nōnullas intuet̄ antiphonas In C graui incipiētes. quaſdā in D graui in G ⁊ in a acuto ¶ Prima drña illas aſſumit q̄ in E vel F grauib⁹ incipiūt Scda drña reſpicit antiphonas in c acuto incipiētes ⁊ ſubito ꝑ ſemitoniū vel ſemidytonū cadētes. ¶ Tercia drña regit cantica in c acuto oriētia ſꝫ ꝑuſqꝫ deſcendant. ad dlaſolre ſurgūt. ¶ Quarta ꝓo peregrina dr cui⁹ drña antiphonas antiqui ſub ꝑncipali tono (Cū in C graui inciperet̄) collocarūt. Quo fit vt adhuc a paucis curat̄ nec cuidā antiphone aſſignari videt̄ ꝑterqꝫ huic. Alleluia. Nos q̄ viuim⁹ in C graui. ſm quē tonū iſtū canimus pſalmū. In exitu iſrael de egipto. ipe

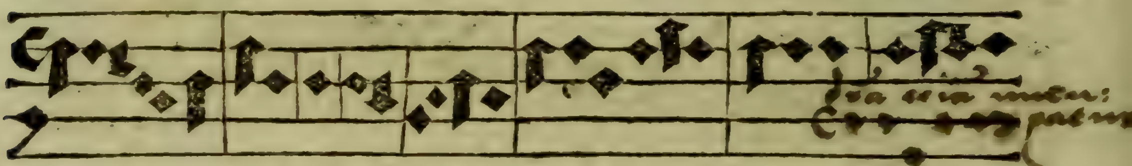
paſchali circa baptiſmū. Sʒ q̄ huic aſſignaꝛ antiphone potiꝰ q̄ʒ alteri q̄qʒ incepte in C graui. hoc fit ꝑpter iucūditatē ꝛ ꝑpter paſcalis feſtiuitatis ſolēnitatē. Dicta ꝑfecto antiphona iucūdā necnō hilarē hʒ reſonantiā. dn̄o aūt reſurgente oīa pſallant ꝛ iubilāt ad grāꝶ actōis reuerentiā ſue dn̄ice reſurrectōis. Nec dꝛ hmōi tonus peregrinus quaſi inuſitatus ſed ꝑpter ſue molodie ſpecialitatē ꝛ reſonantiam potiorem.



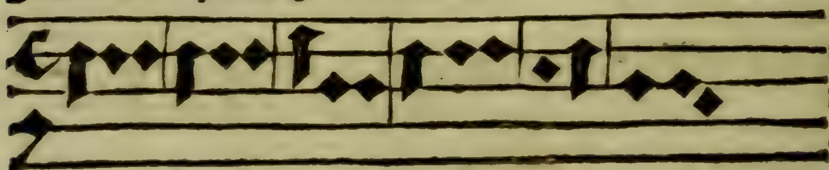
Euouae Stabūt iuſti Spiritus Gaude ꝛ letare



Himnū cātate Prima dr̄ia Ardens em̄ fili q̄d feciſti. 2ᵃ dr̄ia

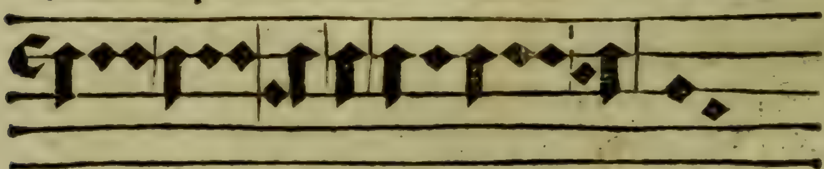


Ineternū Priuſq̄ʒ te formarē tercia dr̄ia Euntes ibant



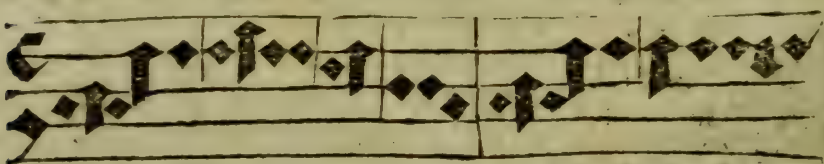
Sequiꝛ ītonatio pſalmoꝝ minoꝝ

Laudate pueri dominū. laudate nomē domini



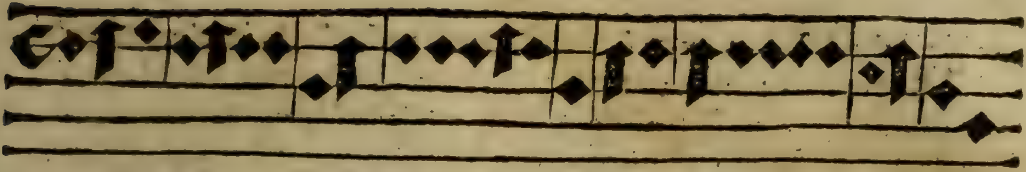
Sʒ i pauꝛ corruptꝰ talꝛ ē forma

Memento dn̄e Dauid. ꝛ oīs māſuetudinis eius

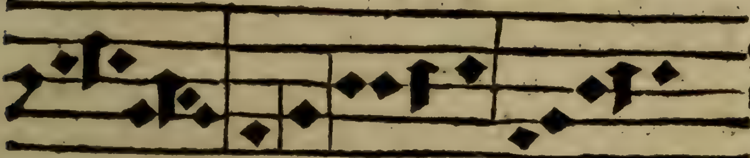


Seq̄ꝛ ītonatio pſalmoꝝ maioꝝ

Magnificat aīā mea dn̄m. Benedictus dn̄s

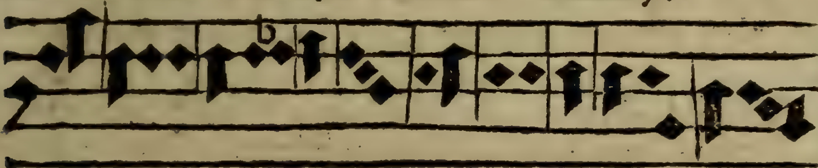


deus iſrael. quia viſitauit ⁊ fecit redemptōem plebis ſue



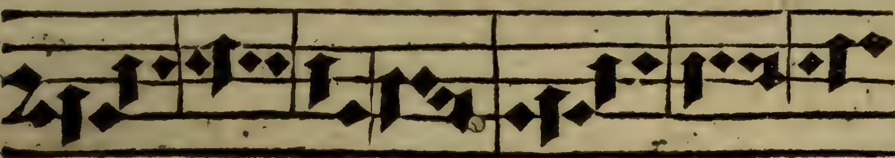
Seq̄t ton⁹ peregrinus.

Quarta dn̄a Nos qui viuimus Alleluya



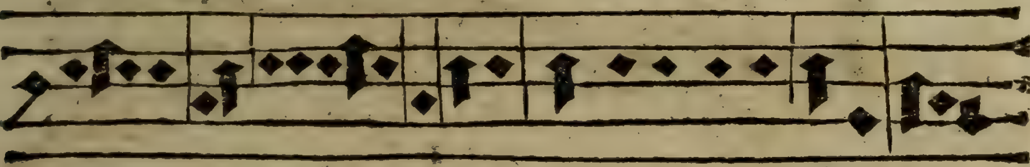
Intonatio pſalmorum minorꝫ toni peregrini

In exitu iſrael de egipto domus iacob de populo barbaro



Intonatio pſalmorum maiorꝫ. eiuſdē.

Magnificat aīa mea dn̄m Benedict⁹ dn̄s de⁹



iſrael qꝫ viſitauit ⁊ fecit redēptōem plebis ſue

¶ Tractatul⁹ edocēs q̄ pacto lectōes ⁊ hyſtorie legi debeāt.

PRo quoqꝫ q̄dē euidētia igit̃ ampliori notandū eſt aurib⁹ purgatis ꝓmū virugā eſſe tenendā. q̄n punct⁹ planus ad mediū littere ponit̃. hoc mō. tunc ꝯo vox vel eq̄liter debet ſuſtineri. vel de fa in ſol eleuet̃. ita deniqꝫ fit aſcenſus vnius ſcđe. ¶ Scđo Cōma venit captandū cū punctus geminus fuerit. Unus videlicꝫ alteri ſubiect⁹ vt hic. tunc em̄ vox de ſol in mi p ſemi dytonū dep̄mat̃ ſic fit vnius tercie deſcenſus. Tercio. interrogatm̄ obtinemus q̄ncunqꝫ interrogatio fuerit in orōnib⁹. ita ꝙ interroga-

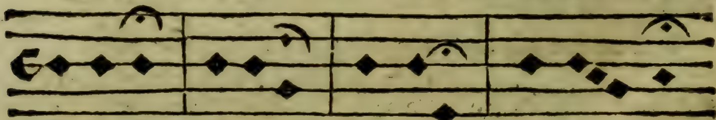
tiue legi debeat ſiue decantari. vtputa mutando ſcꝫ vt in plurimum (qđ dr ob dcões penultimas corripiẽtes) ſyllabã ꝓximã añ penultimã de fa in mi. añ penultimã de mi in re ⁊ ecõuerſo penultimã de re in mi. ⁊ ſic habebit vltima ſurſum ⁊ hoc ſm ritũ quorũdã. Quãobrem nõnullũ aliũ adhuc adiungem⁹ modũ mutãdo ꝓximã añ añpenultimã de fa in ſol. eandẽ de ſol rurſus in fa. Añpenultimã de fa in mi. ⁊ ecõtra penultimã de mi in fa vel etiã in ſol ⁊ ſic ſꝑ habebis vltimã ſurſum. ſic ⁊ fit (ſed nõ interrogatiue) cũ qbuſdã dictõnib⁹ monoſyllabis ſeu corruptis. Poſtremo inquã nota periodũ eẽ obſeruandã ſiue Colon cui ponit punct⁹ planus ad infimũ dcõis hoc pacto. tũc eñ vox de ſol in vt deꝑmat. ⁊ ſic fit deſcenſus vnius qnte. Et ſꝑ poſt Colon ponat vlſale. ad denotandã ſniẽ ꝑfectõeꝫ. q̃ oia vnico ſentiuntur exemplo.

Noticia ꝑfectorũ iſtoꝝ qttuor (qz vt ĩ plimũ pl'a repiri pñt) punctoꝝ ita habetur et ſunt hec:

Virgula ſiue ſuſpenſiuum		Nec ſentẽtia nec ꝯſtructio extat ꝑfecta.
Comma	obſuari	Cõſtructio ẽ ꝑfecta ſꝫ adhuc pendet intentio.
Interrogatiuũ	dꝫ qñ	Oratio ꝓcedit iterrogatiue
Colon		Neqꝫ ꝯſtructio neqꝫ ſenſus magis dependet

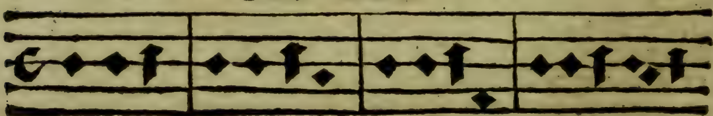
Dominus noſter ieſus xp̃s. ⁊ de⁹ miſericors. ꝓpici⁹ ſit nobis peccatorib⁹. p ſuã ineffabilẽ miſericordiã. Quis impioꝝ nõ deſiderat hoc. Quis deniqꝫ mẽtis ꝯtẽplatõnem ſurſum nõ eleuet. vbi deus cũ ſanctis ac electis ſuis in altiſſimo throno qeſcit. Qui nos cũ diuina ſpũſſancti grã. perducere dignet ad celeſtia gaudia.

¶ Primus modus



Virgula Comma Colon Interrogatiũ

Scd̃us modus.



Virgula Comma Colon Interrogatiũ

¶ Partis tercie prefaciuncula

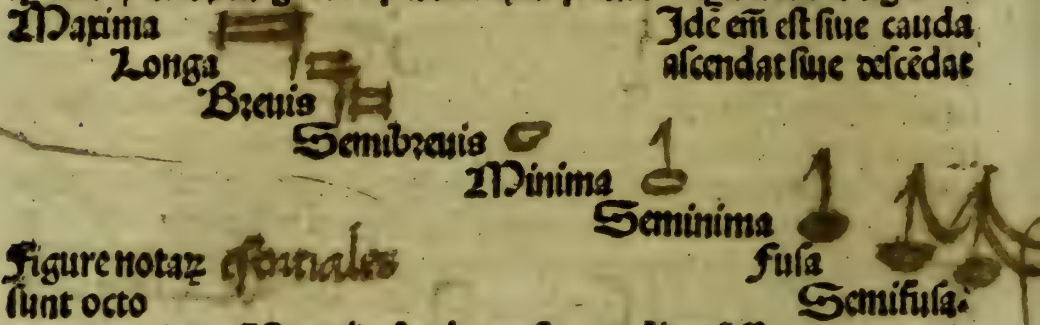
Amphionē dyrceū Anthiope. Lincei ꝯiugis. Methei thebani regis filie. ac Eppaphi. Iouis ⁊ Iunonis filij (vt poete referūt) filiū Mercurius. a ceca gente deus creditus. ꝑmū cythara donasse fert. Qua accepta artis ita peritus euasit vt fabuloſe dicant ſaxa ſua ſponte ſe muris imposuiſſe. Mercuriꝰ q̄q̃ cū in Cylleno monte lyrā ꝑ teſtudinē inueniſſe eā ſeptē decorauit cordis. ac ꝑmū Orpheo tradidit. cuiꝰ cantu Euridicen ab inferis reuocaſſe dr̄. Ecce hij qui inſtrumētis potiti ſunt ſine artis huius vera noticia (ſi fictis ē adhibenda fides) q̄d ꝑfecerint. oīm fere poetaꝝ libri pleni ſunt. At q̄d nos faciemꝰ q̄ regulis ꝑceptiſq̃ informamur. q̄ȝtumq̃ noſtrꝝ ab hoꝝ diſtet iniciū ipi oēs intelligimꝰ. Sȝ q̄d honoris emolimentūve accipiemꝰ ꝑcipite Nō ſaxa ſua ſponte ſe muris iponēt. nec ab inferis reuocamꝰ quēq̃ qđ fictū ⁊ incōgruū ē. Sȝ ſi dei ſummi laudes decātauerimꝰ coronā imarceſſibilē ꝯſeq̄mur ⁊ vitā accipiemꝰ eternā. nēpe nō mō poetaꝝ ex libris laudes accipe poterimꝰ. ſȝ ⁊ in libro vite aureis caracteribꝰ noīa noſtra ſcribent. nec ars nr̄a a Mercurio (qui apud inferos manet) erit. Sȝ a xp̄o ieſu oīm plaſmatore q̄ in ethere regnat. Ecce q̄ȝ diſpar meritū ⁊ q̄ȝ diſpares artis ꝑceptores habemꝰ Sȝ ꝓemij ſatis ē. iaȝ nūc ptē. modū formāq̃ mēſuralꝭ muſice aggreſſuri io. caplīs diſtiguimꝰ.

De notaꝝ figuris tanq̄ ꝑncipijs materialibꝰ Capitulū ꝑmū.

Figura ē ſpēs notaꝝ cognitionē faciens ꝑ quā oīs ꝓportio armonicalr̄ exꝑmi hȝ Harū nos octo ponimꝰ. lȝ antiq̄ q̄nq̃ ſolū locarūt. credentes in his q̄nq̃ dūtaxat fore ꝓportionē ꝑ ꝑmos muſice gradꝰ puta modū tps ⁊ ꝓlationem. nō tn̄ errauere. hȝ eīn minima ſpecialiſſime ſpēi rōem. q̄ in duas alias tantūmō ſcindit. rurſus ⁊ alia in alias duas ⁊ ſic in infinitū. q̄ fit vt de ſequentibꝰ tribꝰ nulla ſcia eē ꝓhibet. ſȝ abilitas q̄dā. Ideo nō eas appoſuere ꝑmi artis autores. nos ꝟo abilitatis grā nō omittimꝰ. Sūt aūt he notaꝝ figure videlicȝ. Maxia q̄ q̄drangularis extat figura filū q̄q̃ hn̄s ductū. vel ſurſūm vel deorſum in dextra eiꝰ pte. cuiꝰ lōgitudo triplicat latitudinē. Longa aūt q̄drata ē figura. quēadmodū maxima caudata. ſȝ ⁊ lōgitudine ⁊ latitudine eq̄lis. Breuis ꝟo corpꝰ ē poſitū ſꝑ q̄dratū abſq̃ filo.

Semibreuis figura ē q̄ ſm̄ rectā ꝓportōēȝ ꝑdicte ſpēi medietatē obtinet. Uel ē nota ad modū oui formata nullā hn̄s caudā Minima. eiuſmodi ē figure in corpe ſȝ filū adiectū habet Seminima

eiuſdē ꝓportionis cū minima ē. ſꝫ colorata. aut nō colorata ſꝫ vncū hñs ductū deorſum ꝑte dextra. Fuſa corpus ē in toto formatū vt minima. coloratū vnū ꝗꝙ hñs vncū vel duos ſine coloris variatione. Semifuſa eiuſdē ſpēi cū minima ē. colorata duos quoqꝫ hñs vncos datos deorſum ꝑte dextra. vel nō colorata eoſdē obtinēs vncos ꝛ filū adhuc ab īfra in ꝗ iterꝝ vncū ſurſuꝫ hꝫ ꝑte ſiniſtra Quarꝝ ſp alia ex alia ꝯſurgit vt īqt naſo Ex alijs alias repit natura figuras



¶ De tribꝰ ꝑmis muſice gradibꝰ tāꝗ ꝑncipijs materialibꝰ Capitulū ſcðm.

VNde modus eſt figurarꝫ coordinatio varios animi effectꝰ in cantu demonſtrans Uel ſic. Modus ē triū longarꝫ ꝯtra maximā. aut trium breuium contra longam. Uel eſt duarum longarum contra maximam aut duarum breuium contra longam poſitio. Circa modum vero varie ſunt muſicorꝫ opiniones. ꝛ pleriqꝫ diuerſimode ſentiētes. id nihilominꝰ qð rectiꝰ exiſtimauerimꝰ breuiter aperiemꝰ Quēadmodū eñ in muſica plana modus ſaltuū atqꝫ ꝯſonantiarꝫ ſpēs oñdit Sic in ꝑſentiarꝫ etiā numerū notarūqꝫ valores ꝑ tp̄s ꝛ ꝓlatōem īformat De hoc Hora. dicere conaṫ li. ſermoñ. cū ait. Eſt modꝰ in rebꝰ ſunt certi deniqꝫ fines. hoc tñ muſicaľr ſic ītelligi hꝫ. Ubicūqꝫ ē modꝰ ibi ē tp̄s ꝛ ꝓlatio. ſꝫ nō ecōuerſo. Nā modꝰ agit in maximas lōgas. et breues ꝗ ad augmētatōem Eſt aūt duplex modꝰ. Maior ꝗ in longis ꝛ maximis ꝯſiſtit. Minor ṽo in lōgis ꝛ breuibꝰ. ſꝫ in breuibꝰ nihil triplicat. Ampliꝰ modꝰ. In ꝑfectū ꝛ impfectū ſcindiṫ vt in ſubiecta deſcripꝓ̄e daret. Sꝫ vt verꝫ fateor In muſicorꝫ volūtate hec poſita ſunt parua rōe alioqn circa oia ſigna modus verſareṫ.

Modus eſt duplex
- Maior
  - Perfectus
  - Impfectus
- Minor
  - Perfectus
  - Impfectus

eſt qñ valet

¶ Tempus ē mēſura vocis ꝓlate vel omiſſe ſub vno motu ꝯtinuo Vel ſic. Temp⁹ ē duaꝝ vel triū ſemibreuiū aut valoris eaꝝ ūdē contra breuē poſitio. Eſt aūt duplex tps. pfectū videlicet ꝛ impfectum. agitqꝫ dūtaxat in breues ꝛ ſemibreues vt ſequit. At plane muſice tps ē tps duratōis eiuſdē. mēſuralis aūt muſice tps p tactū moueri hꝫ. de hoc Naſo ait. Ipa quoqꝫ aſſiduo voluunt tpa motu

Tempus eſt duplex { Perfectum / Impfectum } Eſt qn valet

¶ Prolatio Eſt cognitio ſoni ſemibreuib⁹ minimiſqꝫ figuris mēſurati. Vel ſic. Prolatio Eſt duaꝝ vel triū minimaꝝ aut valoris earūdem ꝯtra ſemibreuē poſitio. Eſt āt ꝓlatio biptita. aut ē trium ꝯtra vnā ꝛ maior appellat. aut duaꝝ ꝯtra vnā ꝛ dr minor. agitqꝫ ſolū in ſemibreues ꝛ minimas In plana āt muſica ꝓlatio ē ipe cantus in ſe

Prolatio eſt duplex { Maior / Minor } Eſt qn valet.

¶ Modus vo tps ꝛ ꝓlatio pmi ꝛ ſpeciales artis muſice grad⁹ dicunt. p qs tanqꝫ p magis pncipalia aſcendit. Qui ſi p ternariū ꝯputant numeꝝ pfecti ſunt. ſm Boetiū q ait In muſica oē ternariū fore pfectū. oē vo binariū impfectū fieri. hoc etiā Virgi. notare videt cū inquit. numero de⁹ ipari gaudet. Differunt tn̄ inter ſe hec tria. Mod⁹ nāqꝫ reſpicit maximas longas ꝛ breues. tēpus vero breues ꝛ ſemibreues. ꝓlatio aūt ſemibreues ꝛ minimas

¶ De ſignis ꝛ ſincopatōe Capitulū terciū

Signū eſt qđ priorē facit cognitōem de cantu q ad modū tps ꝛ ꝓlatōem. de ſignis ꝓfecto veteres optime ſenſerūt. fruſtra eñ modus tps ꝛ ꝓlatio abſqꝫ ſignis agnoſcerent cū poſt eoꝝ dent cognitōnem Ipi tn̄ varia ponētes ſigna. nos vo ꝓpter mēſure tarditatē ea omittimus. nā vbi modus ibi tps ꝛ ꝓlatio qꝫuis nō ecōtra. in oib⁹ eñ ſignis tps et ꝓlatio ē. ſꝫ nō mod⁹. Quare aliā nobis ponem⁹ ſignoꝝ diuiſionē Sūt eñ ſigna pmit⁹ quadruptita Nā aliq ſunt ſigna ꝓlatōis maioris qdā minoris. aliq diminutōis. ꝛ qdā modi. Vt in ſubiecta figura apparet. In plana aūt muſica ſigna ſunt littere locales ꝛ claues poſitiue.

Modi { perfecti / impfecti } tpis impfecti p diminutōem

Minoris ꝓlatõis { ꝑfecti / impfecti } temporis.

Minoris ꝓlatõis { perfecti / impfecti } tp̃is ꝑ diminutõem.

Maioris ꝓlatõis { perfecti / impfecti } temporis.

¶ Aiaduertendū eſt q̃ priores muſici binis circulis ꝛ pūcto tres muſice gradus deſignarūt iſto mō. ita videlicꝫ vt circul⁹ exterior mo dū indicaret. Interior ṽo tp̃s. ꝛ punct⁹ ꝓlatõem. moderniores vero cantores ob carminū velocitatē hmõi ſigna ꝑuerterūt Ponentes ꝓ eo q̃ interioris circuli officiū haberet cifrã. q̃re adhuc numerus appo ſitus circulo vicē obtinēs circuli minoris tp̃s reſpicit. cūqꝫ huiuſce/ modi numer⁹ fuerit ternari⁹ tp̃s ꝑfectū deſignat. ſi ṽo binari⁹ impꝑ/ fectū ꝛ ſp in diminutõe ponit̃. Ampli⁹ aūt noſtri in circulo iuxta nu merū poſito modū deſignauere. tale obtinētes diſcrimē. Ut ſi plen⁹ foret circul⁹ modū oñderet ꝑfectū. Si ṽo ſemiplen⁹ īpfectū. Si āt ſe ſolo poneret̃ circul⁹ abſqꝫ nūero. tp̃s deſignaret. ꝛ pūct⁹ in circulo locat⁹ ꝓlatõeꝫ maiorē. abſentia ṽo eiuſdē minorē. nō aduertēdo ce/ teras additiones.

¶ Sunt p̃ter hec adhuc alia ſigna intrinſeca q̃bꝰ nōnūqꝫ cantilena dinoſci poterit Et ſunt triptita. ē em̄ aliqd̾ modi. aliqd̾ tp̃is. ꝛ qd̾/ dã ꝓlatõis. Modi ꝑfecti ſignū itrinſecū. ē triū lõgaꝝ denigratio. vl̾ pauſa tria occupãs ſpacia. Tp̃is ꝑfecti āt ſignū ē. denigratio trium breuiū. vel due pauſe deſcēdētes ad mediū ſpacij eiuſdē. Sꝫ ſignuꝫ ꝓlatõis ē duaꝝ ſemibreuiū coloratio. vel due pauſe aſcēdētes ad me diū ſpacij. ꝛ cū hmõi tria ſigna deſint. ē ꝓlatio minor. tp̃s impꝑfectū et mod⁹ impꝑfect⁹. niſi ſpecialr̃ cant⁹ eēt ſignatus ſigno extrinſeco.

Alia ſigna non exiſtentia de car minis ꝯſtitutõe { Reinceptõnis / ꝯuenientie / pauſe generalis / Aſpirationis / bmollis } cſolfaut / Ffaut

¶ Denotaꝝ Sincopatõe.

Sincopa tionis due ſunt ſpẽs { Semiditas fit in tp̃e īpfecto qñ ſemicirculus ꝑ tractū diuidit̃ vt h. ibi eī dūtaxat medietas oīm notaꝝ canit̃. Diminutio āt fit ī tp̃e ꝑfecto qñ circul⁹ diuidit̃ ꝑ tractū vt h. ibi em̄ ſolūmō ⅓ ps notaꝝ aufert̃ Uult em̄ cantū in tali ſigno modicū veloci⁹ tãgi debere qꝫ in illo. Sūt em̄ vnū ꝛ idē in eē ꝛ valore }

¶ De tactu ⁊ notaꝝ valore Capitulū quartū

TActꝰ ē ꝯtinua motio in mēſura ꝯtēta. Tactꝰ āt ꝑ figuras et ſigna in ſingul' muſice gradibꝫ fieri hꝫ Quare nihil alid ē q̄ꝫ debita ⁊ ꝯueniens mēſura modi tp̄is ⁊ ꝓlatōis. ſm em̄ hoꝝ diminutōeꝫ ⁊ augmētatōeꝫ figure notaꝝ tāgunt' Cuius porē cognitōem ſigna indicare hn̄t. Quot āt vnaq̄qꝫ figuraꝝ in ſingul' q̄qꝫ gradibꝫ valeat tactus Patꝫ ex notaꝝ multiplicatōe ſm vniciuiuſqꝫ ſigni informatōem. qđ ſubiecta deſcriptio ſane oſtendit. Pro cuꝰ euidētia ſpecialiori aduertendū ꝙ vna Semibreuis in ſingul' ſignis vnū valet tactū. altera tn̄ ꝑs vt dictū ē in ſignoꝝ diminutione ſola canit'. Hinc ē ꝙ in hmōi ſignis vel notule velociꝰ tāgi debent. vel ſꝑ duo tactꝰ ſil' accipi ꝓ vno. ita videlicꝫ vt tūc vna breuis tāget' tactu. nos tn̄ ꝑmū modū obſeruemus tāgēdo ſꝑ Semibreuē tactu in ſingulis muſice gradibꝫ. ꝓportionibꝫ exemptis

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Maxima

Notaꝝ valor. modi ꝑfecti. tp̄is iꝑfecti. minoris ꝓlatōis

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Maxima

Notaꝝ valor. minoris ꝓlatōis. tp̄is ꝑfecti. ⁊ modi imꝑfecti.

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Maxima

¶ Notaꝝ valoꝛ maioꝛis ꝓlatõis. tp̄is ꝑfecti. ꝛ modi īꝑfecti

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Maxima

¶ Notaꝝ valoꝛ. maioꝛis ꝓlatõis. tp̄is īꝑfecti. ꝛ modi minoꝛis

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Maxima

¶ Notaꝝ valoꝛ. minoꝛis ꝓlatõis. tp̄is īꝑfecti. ꝛ modi īꝑfecti.

18	6	2	1	𝆹𝅥
maxima	longa	bꝛeuis	Semibꝛe	mīma
8	4	2	1	𝆹𝅥
maxima	longa	bꝛeuis	Semibꝛe	mīa
12	6	3	1	𝆹𝅥
maxima	longa	bꝛeuis	Semibꝛe	mīa
8	4	2	1	𝆹𝅥
maxima	longa	bꝛeuis	Semibꝛe	mīa
12	6	3	1	𝆹𝅥
maxima	longa	bꝛeuis	Semibꝛe	mīa
8	4	2	1	𝆹𝅥
maxima	longa	bꝛeuis	Semibꝛe	mīa
12	6	3	1	
maxima	longa	bꝛeuis	Semibꝛe	mīa
8	4	2	1	
maxima	longa	bꝛeuis	Semibꝛe	mīa

¶ Cū igit valoꝛ notaꝝ in tactu ꝯſiſtat. tact⁹ ꝟo in figurꝭ ꝛ figure in ſignis. Neceſſe v. ſum ē nobis ꝑmit⁹ figuraꝝ multiplicatõeȝ poſuiſſe. ac ꝺemū notaꝝ valoꝛes ꝑ tactū adīuenīſſe. perqȝ ſignoꝝ modi tp̄is et ꝓlatõis indicatõeȝ ꝺemõſtraſſe Sūt eñ ſumme in cantu neceſſaria. Per hec itē vis oīm figuraꝝ ſimlr̄ ꝛ ligaturaꝝ ꝺinoſci hȝ Quem admodū eñ valoꝛ exiſtit in tactu ꝛ tact⁹ in figurꝭ figureqȝ in ſignis ſic etiā in ligaturꝭ ſȝ vario mō. Aduertendū tn̄ ꝙ coloꝛ ſꝑ aufert terciā ꝑtē. niſi in tp̄ibꝫ ꝑfectis nō ſignatis vbi coloꝛ Emiolā repn̄tat ꝑ

portionē.lꝫ ibidē color etiā terciā ptē auferat in tactu nō tñ pfecte id facit in motu. In tpe pfecto color nōnūq̄ꝫ nihil ademit. imo ſolū pfectōis vel alteratōis vl' ipfectōis grā ap ponit̄. fitqꝫ tantūmō in mō in breuib᷑ ꝛ ſemibreuib᷑. in tpe in ſemibreuib᷑ ꝛ minimis. in ꝓlatōe in minimis ꝛ ſeminimis.

¶ De punctis ꝛ pfectōe Capitulū quintū

Punct⁹ ē qᷓdā titellū qd̄ cū inter duas notas ponit̄ aut prioris medietatē addit. aut diuidit tps. aut pficit notā. Vñ nos tm̄ tres ponim⁹ pūctos. cū antiq̄ ſex poſuerūt. videlicꝫ punctū additionis. diuiſionis. pfectōis. alteratōis. ipfectōis ꝛ tranſpōnis Sed nos ſequētes tres in diuiſionis puncto ꝯſideramus.

Punct⁹ ē triplex:
- Diuiſionis ē duoꝝ tēpoꝝ abiuicē ſepatio ħ nō canit̄ nec circa notā locat̄. ſꝫ paulo alti⁹ vl' ꝓfundi⁹. deſeruitqꝫ pfecto tpi. maiori ꝓlatōe dempta. qꝛ ibi ē ipfectio. vt hic
- Additōis. ē ſtimulatio note ad lat⁹ ħ idē pūct⁹ canit̄ ꝛ ſp valet medietatē note ſue p̄cedēt̄ circa quā ponit̄. deſeruitqꝫ oīb᷑ ꝓlationib᷑ tēporib᷑ ꝛ modis ipfectis. vt hic
- Perfectōis ē q̄ facit additōem note p̄cedent̄ ꝛ diuiſionē ſequētis Admouet em̄ dubiū ꝛ pfectā reddit p̄cedentem hic ſolū deſeruit pfecto tempori. deniqꝫ nōnulli eundē ꝓ additōnis puncto locarunt vt hic

¶ De reliquis vero tribus nemini ſit cura qm̄ ſub his trib᷑ comp̄hendunt̄ reſpectu tñ diuerſorum.

¶ De notaꝝ perfectōne

Perfectio. ē notā ipfectā pfectā reddere. fitqꝫ ī mō tpe ꝛ ꝓlatōe ipfectis ꝛ hoc mediāte pūcto. Oīs igit̄ pūctus additōis ſiue pfectōis additus cuicūqꝫ note impfecte. Valet ſp dimidietatē note p̄cedentis redditqꝫ figurā pfectam. vt hic

¶ De pauſis Capitulū ſextū

Pauſa poñit̄ ꝓpter tria:
- Pauſa ē ſilentiū vocis. vel aſpiratōis mēſura p tantū interuallū aut tpaciū tpis q̄tū figura ꝓ q̄ ponit̄ ꝯtineri pt. Sunt aūt pauſe ex fragilitate humane vocis p cantores inuente triplici de cauſa.
- Primo ꝓpter refectōem anhelitus. qꝛ ſicut in cantādo figuras notaꝝ ponim⁹ ita in tacendo pauſas locam⁹
- Scd̄o ꝓpter notā difficulter locandā. qꝛ nō oēs note tono ꝛ melodie deſeruiunt
- Tercio ꝓpter cant⁹ variatōeꝫ. qꝛ nūc cantare nūc pauſare variare ē. ꝛ q̄to variabili⁹ tanto delectabili⁹ audiētib᷑ apparet gaudet em̄ varietate natura.

¶ Pauſaꝝ alia

¶ Generalis eſt virgula ſimplex vel duplex ꝑ oēs lineas chori tracta deſignatq; finem vocis

¶ Modi eſt tractus tendēs ad lineā quartā occupans tria ſpacia et valet totidē breues propter modum

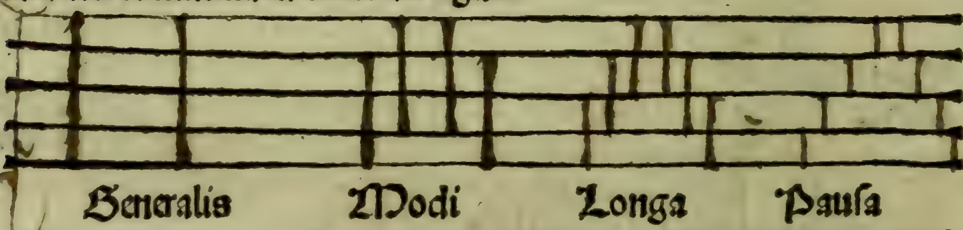
¶ Longa cōplet duo ſpacia ⁊ vnā lineā ſupgredit̄ ꝑtingēs vſq; ad terciā ⁊ valet longā vbiq;.modo excepto pfecto.

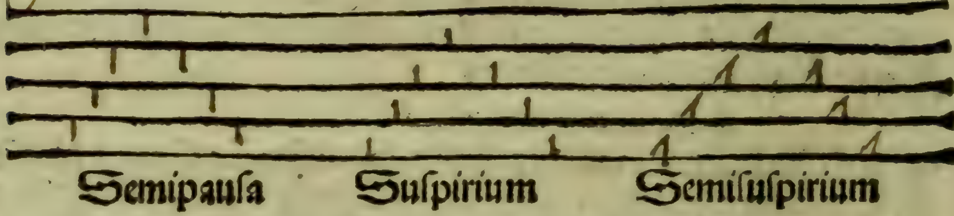
¶ Pauſa eſt tractus de linea ad lineā cōplet vnum ſpaciū . ⁊ valet breuē in omibus ſignis.

¶ Semipauſa eſt virgula a ſupiori pte linee deſcendēs ad medium ſpacij eiuſdem valet ſemibreuem in omni ſigno

¶ Suſpiriū eſt.tractus ab inferiori parte linee ad medium ſpacij eiuſdem valet minimam vbiq;.

¶ Semiſuſpiriū eſt virgula equalis ſuſpirio ſed a pte ſupiori vncata.valet ſeminimā in omibus ſignis

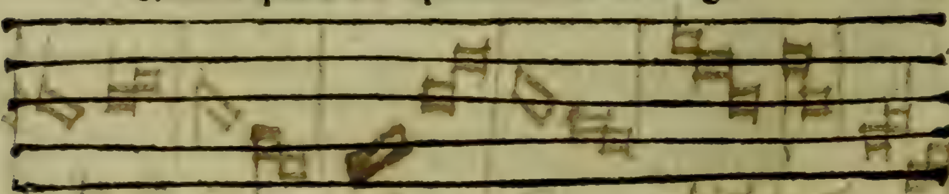




¶ De ligaturis Capitulū ſeptimū.

Ligatura ē notaꝝ ꝯgeries ſil' ꝯdependēs iuxta formā q̄drate vel obliq̄ Eſtq; caudata in ſiniſtra vel dextra pte. habēs caudā aſcendentē vel deſcendentē. vel caret cauda. vl' vbiq; caudata Si hꝫ caudā in dextra pte ſiue aſcendētē ſiue deſcēdentē Lōga ē Si vo hꝫ caudā in ſiniſtra pte deſcēdentē breuis ē vna cū intermedijs. ſi aūt aſcēdentē ſemibreuis ē vna cū ſequētē. cetere ligature in ſubiectis duobꝫ metris facile dinoſci habent.

Prima carens cauda. longa cadente ſcḋa
Ultima quadrata dependens. ſit tibi longa



¶ De notaꝝ imꝑfectõe Capitulũ octauũ.

IMꝑfectio ē alicui⁹ note in numero ternario depredatio. Uel ſic Jmꝑfectio ē notā ꝑfectā imꝑfectam reddere. Fit aũt ꝑfectio dupl'r ab ante ⁊ retro ⁊ hoc tripl'r

Jmꝑfectio fit tripl'r in
- Modo imꝑficit a Sz a vel valore eius ante ⁊ retro vt hic
- Tempore ab vna ante⁊ retro iꝑfici poſſunt vt hic
- Prolatione hn̄t iꝑfici a vel valore eius ante ⁊ retro vt hic

¶ Pauſa āt nūq̄ʒ iꝑficit nec ſil'is ſil'em iꝑficit. imo ſꝑ figura minor maiorē p̄cedētē iꝑfici hʒ ⁊ nō ſequentē niſi mediaret pūct⁹ diuiſiōis

¶ De alteratõne Capitulũ nonũ

ALteratio ē ꝓprij valoris ſm̄ note formā duplatio. vl' ſic Alteraͦ ē alicui⁹ note minoris reſpcũ maioris gemiatio. ⁊ fit tripl'r

Alteratio fit tripliciter
- Jn mō qñcūq̄ʒ due breues ponunt inter duas longas ꝑfectas. vl' ante aut poſt imꝑfectas redditas. ſcd̄a erit altera. Ualebitq̄ʒ duas breues vt hic
- Jn tp̄e qñcūq̄ʒ due ſemibreues ponunt inter duas breues ꝑfectas aut aliunde imꝑficiendas. ſcd̄a alteratur Ualebitq̄ʒ duas ſemibreues vt hic
- Jn ꝓlatõne. qñcūq̄ʒ due minime ponunt inter duas ſemibreues tp̄e cõpleto vel aliunde imꝑfecto. ſcd̄a alterat ⁊ facit duas minimas vt hic

¶ Maxima āt nō alterat cũ nō habeat maiorē ſe. nec ſub minima hʒ fieri alteratio in figuris. q̄r triꝓlatõe carent. neq̄ʒ pauſa alterat. pt̄ tn̄ deponi alteratio ꝑ punctũ diuiſionis ⁊ notaꝝ denigratõem

¶ Pro cuiꝰ euidētia ſpecialiori aduertendū. Qꝫ qñ due breues īter duas lõgas claudunt ꝑfecti modi ſine aliq̄ pūcto ſcd'a alterat vt hic

Extra ligaturas In ligaturis

¶ Si numerus ternariꝰ inter duas lõgas claudit ſine aliq̄ puncto Prima lõga eſt plena ꝛ breues ad ſeinuicē reducunt.

¶ Si aūt vna ſuꝑflua fuerit vltra numerꝫ ternariū ꝑma breuis pri/ mā lõgā imꝑficit. ſꝫ ſi punctꝰ mediat inter penultimā ꝛ vltimā bre/ ues. vltima breuis ſequentē longam imꝑficit

¶ Si due fuerint reſidue vltra numerꝫ ternariū ꝑme tres in ꝑfectio ne ſtant ꝛ vltima alterat longis manentibꝫ ꝑfectis.

¶ Si āt īter duas lõgas pauſa breuis claudit cū figura breui ꝛ pau ſa ꝑcedit. breuis alterat aut ſi pauſaꝫ ſeq̄t punctꝰ. pauſa īꝑficit ꝑce/ dentē ꝛ breuis ſequentē. Si āt pauſa ſeq̄t breuē ipa imꝑficit ſequētēꝫ longā. ꝛ breuis ꝑcedentē quia pauſa nō alteratur

¶ De ſemibreuiū alteratōne

¶ Si due ſemibreues inter duas breues claudunt tp̄is perfecti ſine aliq̄ puncto ſcd'a alterat. Sʒ ſi q̄ttuor ſemibreues inter maiores ponunt p̄ma p̄cedenti ↄnumerat

¶ Quotiēs aūt q̄ttuor ſemibreues ita ponunt. p̄me due ↄiunctim alie ſeparatim. Ultima ſequentē impficit. Si in medio due ↄiungant. p̄ma p̄cedentem impficit

¶ Si tres q̄z vltime due ligate. Semibreuis diuiſim poſita p̄mā impficit ⁊ vltima alterat niſi pūct⁹ ↄfectōis cū p̄ma poneret. Si āt p̄me due ſunt ligate ⁊ vltima diuiſa, p eodē tp̄e cōputant.

¶ Si āt q̄nqꝫ ponunt ſemibreues īter maiores q̄z p̄ma ⁊ vltīe due diuiſiꝫ ponūt ſcd'a ⁊ 3ª ↄiūctim. p̄ma ſemibreuis p̄mā ipficit ⁊ vltia vltimā. Sʒ ſi p̄me due ſemibreues ↄiūctim ponūt. vltima alterat.

¶ Sʒ minimaꝝ alteratio q̄ rōne platōnis fit ē talis. q̄lis ē in mō ⁊ tp̄e niſi q̄ ibi ē reſpectus minimaꝝ ad longas

¶ Regula veriſſima.

¶ Quādocūqꝫ igit in platōe maiori due minime In tp̄e pfecto due ſemibreues. aut in mō pfecto due breues fuerint reſidue ſcd'a alterat

¶ De ꝓportionib⁹ Capitulū decimū

PRoportio ē duoꝝ numeroꝝ ineq̄litas. Uel ſic. Proportio ē duaꝝ q̄ntitatū eiuſdē generꝭ vni⁹ ad alterā ineq̄litate vł' exceſſu certa habitudo. Et q̄uis ꝓportōes ſint plures ac infinite. octo tn̄ artis p̄ceptores armonie deſeruientes pre ceteris in vſum deferre voluerunt ꝓpter vocū ꝯſonantias ac ꝯſonantiaꝝ partes.

	Dupla		dyapaſon
	Tripla		dyapaſon dyapenthe
	Quadrupla		biſdyapaſon
Octo ꝓportō	Seſquialtera	ꝯtinet ſym	dyapenthe.
nes muſicales	Seſquitercia	phoniā dcā	dyateſſeron.
	Seſquiquarta		dytonus Semi
	Dupla ſupbipartiēs		diapaſon diateſſerō
	Seſquioctaua		Tonus.

¶ Eſt igit̄ dupla ꝓportio qn̄ maior numer⁹ ꝯtinet minorē dupl'r. vt q̄ttuor ad duo. ſex ad tria. vel octo ad q̄ttuor. Muſical'r q̇dē qn̄ due minime ꝯtra vnā ponunt̄ aut 4 ꝯtra 2 vel 8 ꝯtra 4. cui⁹ ſignū ē cifra algoriſtica binaria oīb⁹ ſignis aſſociata vt hic 2.

Diſcantus — Dupla

Tripla ꝓportio ē qn̄ maior numer⁹ ꝯtinet minorē tripl'r. Ut. 3. ad j. vel 6 ad 2. aut 9 ad 3. muſical'r qn̄. 3. minīe ponūt̄ ꝯtra vnā. aut 6 ꝯtra 2. vł' 9 ꝯ̄. 3. Cui⁹ ſignū ē cifra ternaria algoriſtica. Ut h̄. 3. exm̄.

Diſcantus — Tripla

Quadrupla ꝓportio ē qn̄ maior numer⁹ ꝯtinet minorē q̄drupl'r vt 4 ad j. vel 8 ad 2. j2. ad 3. Muſical'r qn̄ 4 minime ꝯtra vnā ponūt̄ aut 8. ꝯtra 2. aut j2. ad 3. Cui⁹ ſignū ē quaternaria cifra algoriſtica cuilibet adiuncta ſigno vt hic 4 exm̄

Diſcantus — Quadrupla

¶ Seſquialtera ꝓportio. ē qñ maior numerꝰ ꝯtinet minorē ſemel ⁊ eiꝰ alterā ptē. Ut qñ tres minīe ꝯtra duas ponūnt. vl' 6 ad 4. dr̄ ꝗq3 alio noīe ſexdupla Cuiꝰ ſignū ē ternaria cifra algoriſtica poſita ſup̄ binariā vt h̄. 3. Emiola āt penes colorē cognoſcit̄ exm̄.

2

Diſcantus Seſquialtera

¶ Seſquitercia ꝓportio. ē qñ maior numerꝰ ꝯtinet ſemel minorē ⁊ eiꝰ terciā ptē. vt 4 ad 3. vel 8 ad 6. Muſical'r qñ 4 minime ꝯtra 3. vel 8. ꝯtra 6. ꝓferunt̄. Cuiꝰ ſignū ē cifra q̄ternaria poſita ſup̄ ternariā vt h̄ 4. vel ſemicirculꝰ reuerſus vt h̄ exm̄.

3

Diſcantus Seſquitercia

¶ Seſquiq̄rta ꝓportio. ē qñ maior numerꝰ ꝯtinet in ſe minorē ſemel et eiꝰ q̄rtā ptē. vt 5 ad 4. vel 10. ad 8. Et ſic muſical'r qñ 5 minime ꝓferunt̄ ꝯtra 4. aut 10. ꝯtra 8. Cuiꝰ ſignū ē q̄naria figula algoriſtica poſita ſup̄ quaternariā vt hic 5. vel ſemicirculus ꝯuerſus cū puncto vt hic. exemplum 4

Diſcantus Seſquiquarta

¶ Dupla ſupbipartiēs. ē qñ maior numerꝰ ꝯtinet minorē bis ⁊ eiꝰ duas ptes. vt 8 ad 3. Habet eñ octo bis ternariū numerū ⁊ eiꝰ duas ptes. Muſical'r qñ 8 minime ꝯtra 3. ꝓferunt̄. aut 16 ad 6. Cuiꝰ ꝓportōis ſignū ē octonaria cifra poſita ſup̄ ternariā. v h̄ 8. ve ſemicirculꝰ ꝯuerſus cū virgā ⁊ pūcto vt h̄. 3.

Diſcantus Dupla ſupbipartiens

¶ Seſquioctaua ꝓportio ē qn̄ maior numer⁹ ꝯtinet minorē ſemel et ei⁹ octauā partē. vt 9. ꝯ 8. vel. 18. ad 16. Eſt em̄ octonari⁹ dimidiū 16. cui addit̄ octaua ps et erūt. 18. Muſicalr̄ qn̄ 9 minime ponūtur contra. 8. vel. 18. ꝯtra. 16. Cuius ſignū eſt cifra. 9. poſita ſupra. 8. vt hic 9 vel ſic)
8 8

Diſcantus Seſquioctaua

¶ Etſi hec modica ꝓportionū diſcuſſio nō ad pfectā muſice demonſtratōem ꝯducat. confert nihilominus ingentem vtilitatem quibuſlibet cantare volentib⁹. Nam ſepenumero quorundā muſicoꝝ capitoſa mens hmōi ꝓportiones nitit̄ ꝯfundere. Ita vt ꝯtra p̄ceptoꝝ ordinatōem. ac etiā ex omni parte bene fundatā poſitōem. qdā male fundare. qdā ſigna ꝑuertere. qdam triplā ſeſquialtere inmiſcere. aut aliā p alia ponere ſolent. dicētes ne forte noſcant̄ Inſup ꝛ gloriant̄ ſe quid noui feciſſe nemini p̄ter ipis notum. non attendentes q̄ ꝛ fatuus ꝛ amens aīo ꝯcipere poteſt q̄ nemo p̄ter eum nouit. Sicut et campo indoctus qui debita parieti inſcribit ſigno ſibi ſolo legibili. Quapropter ꝓportiones illas annectere volebamus quo facilius ab oīibus huic ſcientie ſtudere volentib⁹ intelligi poſſint.

¶ De modo cōponendi ſeu ꝯtrapuncto ſimplici Pars quarta.

Viſa itaqȝ priorib⁹ partib⁹ ꝯpendioſa ſufficientiqȝ informatione corundē. q̄ nō mō ad Gregorianū cantū. veꝝ ad totius Pitagorici cant⁹ cognitōem maxīe ꝯducere videbāt̄. Poſtremo ꝟo hac vltima ꝑte. de mō cōponendi ſeu ꝯtrapuncto ſimplici quippiā diſſeram⁹. Que tāetſi realr̄ idē ſint. Tamē (cū mod⁹ cōponēdi q̄ ad diuerſaꝝ vocū ꝯpōnem. ꝯtrapūctus vero ad plani cant⁹ fortiſatōem. ꝯſideret̄) nihil ꝓhibet ea rōne differre Eſt em̄ fortiſare. vt ſummatiȝ dicam⁹. cantū nōnullū diuerſis melodijs improuiſe ordinare. Cōponere ꝟo nil aliud fore ac diuerſos cantus p diſcretas ꝯcordātias in vnū colligere ꝓhibem⁹ Eſt tn̄ duplex cōtrapūct⁹ Colorat⁹ videlicȝ cū diſcant⁹ aliqs ſiue plures p diuerſas figuras fundant̄. tenore q̄qȝ ex diuerſis notaꝝ ſpeciēb⁹ ꝯpoſito. Et ſimplex q̄dē h ē. Cū diſcant⁹ nōnull⁹ vel plures p ſemibreues dūtaxat fundant̄ in ſimplici tenore ex eiſdē notulis cōpoſito. ꝛ de illo cōtrapuncto hac ꝑte intendimus diuidentes illā in ſex capitula

¶ Quid ſit pportio. quid ↄſonantia, quid diſſonantia Capitulū pmū.

PRoportio vero hic intenta fit cū vna vox diſtat ab alia. vl grauitate vel acumine. talis diſtātia interuallū vocat. Eſt em̄ interuallū ſoni acuti grauiſq; diſtātia. hmōi āt interualla a muſicis. vel modi vel ſpēs nuncupant. Que licz fm arithmeticos ſint plures ac īfinite. cū numer⁹ ſit multiplicabil' in infinitū (nā. 22. q̄ ē dupla. 24. q̄ ē 3ª. 26. q̄ ē q̄nta ꝛc. ꝗs. q̄q; iſtaꝝ ſub tribus duplis reperit) Attamē cōis vſus cātoꝝ ꝛ vocum poſſibilitas 20. ↄtētat vocib⁹ videlicz pma. 2. 3. 4. 5. 6. 7. ꝛc. vlteri⁹ q̄dē numerādo ꝛ pcedēdo vſq; ad viceſimā ſpēm Ex his vero. 12. puta pmā. 3. 5. 6. 8. 10. 12. 13. 15. 17. 19. 20. dant ↄſonātie. Eſt em̄ ↄſonātia diſſimiliū inter ſe vocū in vnū redacta ↄcordia Reliq̄ āt intercepte ſcz 2ª. 4. 7. 9. 11. 14. 16. 18. diſſonātie dicunt. q̄ꝛ nulla diſcantū īgredit maxie ſimplicē. lz in diſcantu florib⁹ ornatu queq; iſtarū cū minima vel ſeminima tangi poſſit. Eſt em̄ diſſonātia duoꝛū ſonoꝛū ſibimet ipmittoꝝ ad aures pueniētiū aſpera ꝛ iniocūda colliſio. cū em̄ ſibimet miſceri nolūt ꝛ q̄dāmō integer vterq; conat puenire. ꝛ cū alter alteri officit. ad ſenſum vterq; inſuauiter tranſmittit

¶ Que conſonantie dicantur pfecte que imperfecte. ꝛ quare ita vocent Capitulū ſcdm

COnſonātie biptite ſunt Quedā em̄ ſcz. 1. 5. 8. 12. 15. 19. pfecte vocitant. q̄m p ſe ſtare pn̄t. neq; vna ꝛ eadē tā aſcendendo q̄z etiā deſcēdendo vti debeam⁹ Cetere vero puta 3. 6. 10. 13. 17. 20. Impfecte ſunt. tum q̄ꝛ p ſe nulla ſtare pt. ſz ſp poſt ſe pfectā exigit ſibi viciniorē. vn̄ ſuā recipiat eēntiā ꝛ pfectionē. tum etiā q̄ꝛ vna ꝛ eadē ſepenumero vtimur in aſcenſu atq; deſcenſu. Rurſus q̄dē illas ſpās noſtri ita diuiſere. Has em̄ q̄ ceteris eſſent molliores deoꝛſum pcipitarent ad ↄſonantiā pfectā ſtatim ſub ea ↄtentā tanq̄ ad pximiorē eius eſſentiam ꝛ pfectōnem. maxime tenorē conſurgēte. Sz acute ſurſum tenderēt ad ↄcinentiā maioꝛem ſup ipam. pcipue tenoꝛe deſcendēte. vel ſaltē vniſonū faciente. Quo fit vt tercia mollis quā ipi ſemidytonū nūcuparūt vniſonū exigit. ꝛ 3ª dura quā dytonū dixere q̄ntā. ꝛ ſexta maioꝛ vel tonuſcūdyapēthe ſp poſt ſe duplā req̄rit. ſexta vero minoꝛ cū nō ingredit diſcantū ſimplicē nulli ſpēi pfecte ſuboꝛdināda cenſet. ideoq; cū ceteris agendū ē. q̄m oēs ad pdictas q̄ttuoꝛ reducunt. Cōpꝛehendentes em̄. 8. 15. ſub vniſono 10. 17. ſub 3ª. 12. 19. ſub. 5. ꝛ ſub ſexta. 13. 20. Quicq̄d em̄ poſt duplā reperit repetitio ꝛ reiteratio dici ſolet

	6	13	20	
Conſonantie	5	12	19	q2 vnū ꝛ eq̄lē reddūt ſonū. cete
ſꝫ q̄druplicite	3	10	27	ra in ſubiecta deſcriptōe videāt.
	1	8	15	

Sex conſonantie ꝑfecte — Sex impꝑfecte.

Octo diſſonantie — Concordantiaꝝ cōpatōnes

¶ De vocū cōpoſitōne Capitulū terciū

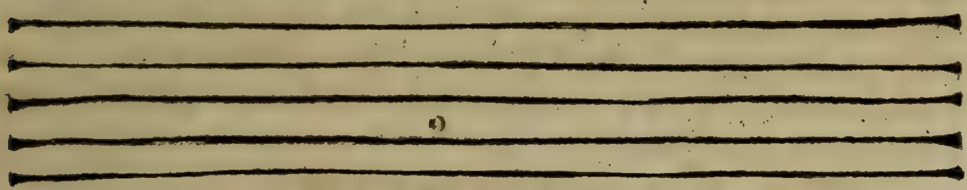
Cupiens igit̄ cōponere quippiā. In p̄mis tenorem vel etiā aliū choꝝ ponat ad placitū. neceſſe eſt. Ita t̄n vt bn̄ formet̄ ſm̄ toni exigentiā ſub quo regulat̄. Sitq3 cant⁹ in cōtexendis ꝓportionib⁹ ne q̇d minus apte. puta vel tritonū vel ſemidyapenthe. aut deniq3 quēpiā alium inuſitatū modum ponere conet̄. neq3 magnis interuallis ip̄m tenorem ꝯficiat. ſꝫ punctatim ꝑ ſc̄das tercias q̄rtas ꝓcedere plurimū eundez exornat. nōnūq̄3 t̄n etiā ꝑ q̇ntas ꝛ ſextas ſꝫ nō niſi in certis tonis Maiori t̄n opꝫ conandū cenſeo. melodie q̇s ſtudeat diſcrete ꝛ amabili. ꝛ cū tenor nimis baſſe ꝓceſſerit ſurſum tranſponat̄ ad q̄rtā vel q̇ntā. aut deniq3 vſpiā alibi cū recte neumari poterit ibidē. q̇b⁹ ita diſpoſitꝭ ponant̄ tūc alij chori mō quo ſequit̄.

¶ Quid ſit diſcantus. vnde dicatur ⁊ quo pacto formetur Capitulū q̄rtum

Diſcantus eſt aliquoꝝ diuerſoꝝ cantuū ꝯſonantia. dicit̄ eni̅ diſcantus quaſi diuerſus cantus. eo ꝙ illi cantus q̄bus diſcantus ꝯficitur differre debeāt. ita videlicet ſi vnꝰ aſcendit alter deſcendat. ⁊ ecōuerſo. p̄nt tn̄ ſimul aſcendere vel deſcendere ꝓpter cantuū pulcritudinē. Nos vero diſcantū ꝓ vno dūtaxat choro puta altiori accipiētes. eiſdē regulis formemus.

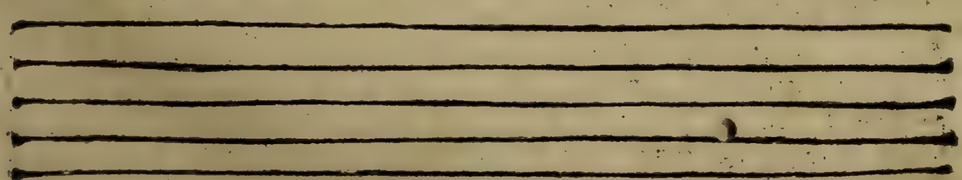
¶ Prima regula ꝙ om̄is cantilena in ꝯſonantia aliqua ꝑfecta incipi ⁊ terminari debeat. niſi vocū multitudo hoc aliter cogat fieri

¶ Sc̄da regula ꝙ nūq̄ȝ due ꝯſonātie ꝑfecte eiuſdem ſpeciei ſe ſimul in aſcenſu vel deſcenſu ſequi debeant niſi in vniſono. Poteſt nihilominus octauā ſequi quinta. vel ecōuerſo. ita videlicȝ vt tres ꝯſonantie ꝑfecte diuerſaꝝ ſpecieꝝ ſe ſimul comitent̄ ⁊ nō plures. Tres tamē vel quattuor ꝯſonātie imperfecte ſimiles ſe ſequi poſſunt maxime tenore punctatim ꝯſurgente aut cadente.



Bene valet Non valet bene valet bene valet

¶ Tercia regula ꝙ ꝯſonantie ꝓximiores in diſcantu queri debeant. Verbi gratia terciā mollem ſequat̄ vniſonus. terciā durā q̄nta. nōnūq̄ȝ tn̄ etiā eam octaua ſeq̄ p̄t. tenore cadente ad dyapenthe. Semꝑ aūt ſextā maiorē ſequat̄ dupla. tenore p̄cipitante ꝑ vnū gradū. ſexta vero minor diſcantū nō ingrediens ob ſui duriciē ⁊ diſcrepantiā. q̄ntam nō req̄rit. ſi tn̄ eundē ingredit̄. hoc fit nō niſi multis ſextis punctatim deſcendentibus.



tercia mollis tercia dura terciā ſeq̄t̄ octaua 6ta maior

¶ Quarta regula ꝙ in om̄ibus choris conſonantie ꝑfecte cum imꝑfectis miſceri debent. ita ꝙ inter duas ꝑfectas vna mediat imꝑfecta ⁊ econtra. Verbi gratia inter vniſonū ⁊ dyapenthe tercia. inter dyapēthe ⁊ duplā ſexta inter hāc quoq̄ȝ et 12. 10. Tres tamē aut quattuor

tercie vel decime vt dictum eſt ſe ſequi poſſunt. dum vna perfecta ſe/
quatur quam requirunt.

¶ Quinta regula ꝙ nunq̄ꝫ plures ſexte in aſceſu ſe ſequi poſſunt. q̄ꝫ
uis hoc ip̄m in deſcenſu optime fieri poterit. ita tamē vt vltimā iſta/
rum ſequatur vna pfecta puta ip̄a dupla quam requirit. Poteſt ta
mē nōnunq̄ꝫ ſextam ſequi jo tenore cadente dytono vel ad dyateſſe
ron. nōnunq̄ꝫ etiam ſequi poterit eam dytonus tenore aſcendente
per dyateſſeron.

Nō valet bene valet ſextā ſequiť jo eandē ſequiť dytonus

¶ Sexta regula vult diſcantū nūq̄ꝫ vel raro poni debere ſup̄ tenoreꝫ
in q̄nta. poſito tm̄ ꝯtrapūcto īfra tenorē in dupla. imo ſepenūero in
tercia 6ta 8ua vel jo poni poterit. ⁊ hoc ſm ꝯſonantiaꝝ exigentiā.

¶ Ultima regula vult eundē ſp formalibus clauſulis claudi Neqꝫ
ſaltū pati ad dyapaſon deorſum licet bene ſurſum. ita tamē vt ſemꝑ
dulcioꝛ melodia obſeruetur.

¶ De formatōne ꝯtrapuncti
Capitulum quintum.

PRima regula. Si diſcantus poniť cū tenore in vniſono
baſſus poni p̄t in. 3. 5. 8. 10. 12. infra tenorē. Sic q̄qꝫ cuꝫ
baſſus poſitus fuerit cū tenore in vniſono. diſcantus in
ſili forma poni poterit ſupra tenorem.

¶ Sc̄da regula Si aūt diſcantus poniť in tercia ſupra tenorē. baſ/
ſus poni poterit in. 5. 8. jo. infra tenorē. nōnūq̄ꝫ etiam in ſexta dū fit
de ſexta in octauā clauſulatio. Sic quoqꝫ ſi baſſus poniť in tercia in
fra tenorē. diſcantus p̄t ſibi iungi in. 3. 6. 8. jo. ſupra tenorē

¶ Tercia regula. quando diſcantus ponitur in quinta ſupra tenorē
baſſus poteſt ſibi iungi In vniſono cum tenore vel in tercia ſup̄ te/
norem. Sed infra nō niſi in dypaſon. ⁊ interdum etiam in ſexta. cū
tenor diſcantus formam aſſumpſerit. dumqꝫ fit de ſexta in octauaꝫ
clauſulatio manente diſcantu cum ꝯtrapuncto in decimis. talis eīm
diſpoſitio dulciſſimū reddit ſonum Sic quoqꝫ ſi baſſus ponitur in
q̄nta ſub tenore diſcantus p̄t ſibi iungi in vniſono ſexta vł octaua.

¶ Quarta regula. ſi diſcantus ponitur ſupra tenorem in ſexta. baſ/
ſus debet poni in quinta vel ſaltem in tercia. aut in. 12. vel ſaltem in
10. infra tenorem.

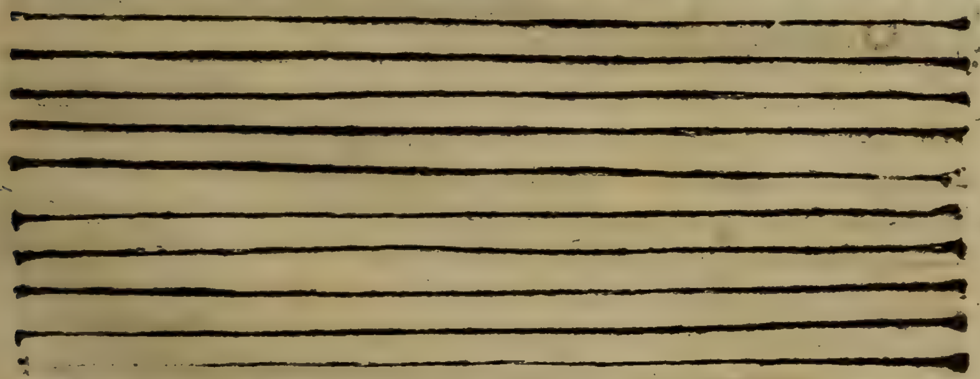
¶ Quinta regula. Si diſcantus fuerit poſitus in octaua ſupra tenorem. baſſus debet poni in.3.5.ſupra tenorem. Uel in.3.5.8.10.12. infra tenorem. Si aūt baſſus ponitur in octaua infra tenorē. diſcantus p̄t ſibi iūgi in eiſdē ꝯcordātijs iā dictis ſupra tenorē

¶ Sexta regula. Si diſcantus ponitur in.10. ſupra tenorem. baſſus poterit poni in.3.5.8. ſupra tenorem. aut in tercia 8. vel.10.infra tenorem.

¶ Septima regula. Si baſſus ponitur in.10.infra tenorem. diſcātus poteſt ſibi iungi. In tercia ſexta.8.vel.10. ſupra tenorem. Sed ſi baſſus fuerit poſitus in.12.ſub tenore. diſcantus poteſt poni in ſexta vel octaua ſupra tenorem. nōnūꝗ etiam in quarta ſupra tenorē ꝯtrapuncto ſtante in.12.5.vel ſaltim in tercia ſub tenore.



Exemplū p̄me regule   ſcd̄e regule   3e regule   q̄rte



q̄nte regule.   ſexte   ſeptime regule.

¶ Quibus clauſulis debeat claudi vnaqueꝗ vocum Capitulū ſextū.

Omnis enī cantilena quo ad diſcantum tenorem ⁊ baſſum non niſi formalibus clauſulis vult clauſulari.

Oīs clauſula diſcantꝰ ex tribꝰ notis ꝯſtituta ſp̄ hēbit vltimā ſurſuꝫ

Sꝫ oīs clauſula tenoꝛis ex totidē notꝭ ꝯſtituta hēbit vltimā deoꝛſuꝫ

¶ Clauſule contrapuncti diuerſimode foꝛmantur. iſte tamen pꝛoceſſus in omni poſitōne cōmuniter obſeruatur.

¶ Regula

¶ Omnis igitur diſcantus in quacūqꝫ claue ponatur ſemper eius penultima debet poni in ſexta ſupꝛa tenoꝛem. ⁊ baſſus in eadem nota in quinta infra tenoꝛem. vt hic

¶ Eſt tn̄ ſummope aduertendum ꝙ ſi tenoꝛ claudit in mi. diſcantus debet ſibi iungi vt ſupꝛa. Penultima aūt contrapuncti poni debet in tercia. ⁊ nō in quinta infra tenoꝛem. Sed ſi tenoꝛ diſcantus clauſulam aſſumpſerit. capiat diſcantus foꝛmulam tenoꝛis clauſulādo de

tercia in vniſonū cum tenore ⁊ ſtabit penultima ꝯtrapūcti in tercia.
Uel etiā clauſulando de quinta in terciā. ita tñ vt baſſus cū tenore
clauſulet de ſexta in octauā ſitqꝫ poſitus ſub diſcantu in decima

Exemplū pⁱmi ſcđi tercij quarti

¶ Hec igiť ſunt lectores candidiſſimi muſicoꝝ exerpta quaſi oīm mihi viſa vtiliora nilqꝫ fore omiſſum. cū ſane rē ipam inſpexerimus qđ ad huiuſce artis vtilitatē ꝯducere videbať. Qđ eñ ſinguloꝝ preceptoꝝ autoritates nō poſuerim. nec in ꝓceſſu cū priſcis ꝯcordauerim facit breuitas ꝑmiſſa. ac ipſoꝝ antiquoꝝ plana ⁊ cōpendioſa ſufficienſqꝫ informatio. Ex quoꝝ ſcriptis Uelut opes ex floribꝫ digniora queqꝫ collegi ⁊ quāta potui ſceleritate rem ipam ſcribere cōpulſus. Quāobrē Uos oratos iri queſo vt ſi quid peculanter dictū aut minus bene a me factū fuerit. bonitate. patientia ⁊ equanimitate veſtra corrigať. Ualete fauſte.

¶ Explicit opuſculū muſices omnibus volentibꝫ cantū vtrūqꝫ ſcire neceſſariū fauſto fine Impreſſum Colonie ꝑ honeſtū virū Henricū Quentel ciuem famatū eiuſdem Anno miſſionis in carnē diuini verbi. milleſimo quingē teſimo vno addito.

Nicolaus wollick de Serouilla Artiū magiſter.
dn̄o Ade Popardienſi ſacre pagine licentiato ac in
gymnaſio Corneliano regenti Salutē. P. D.

Doctiſſime atqꝫ humaniſſime dn̄e Adam. vti varia ſunt
mortaliū ingenia. ita etiā multi variā experiunt̄ fortunā
his leta. illis dura ⁊ aduerſa imponit̄. cui⁹ rei nō ſoluꝫ
hyſtorie veterū. ſꝫ etiā p̄ſens hec etas infinita ꝓpemodū
hꝫ documēta. Sꝫ vt ego ad meipm̄ veniā Tu noſti preſtantiſſime
mi dn̄e Adā. q̄ꝫ tenuis ſp̄. q̄ꝫ anguſta res mihi fuerit ad capeſcendū
ingenij cultū. hoc ē. bonaꝝ Artiū eruditōem. ſine q̄ nemo ꝑfecto cul
tus aut ingenuus dici meret̄. nō tn̄ q̄ꝫuis arctis ſeptus limitibꝫ ⁊ a
fortuna abiectus. ac oīm ferme rerū egenus eſſem. expelli me a foribꝫ
phie paſſus ſum. neqꝫ vt timidi ſolent audito vix claſſico terga da/
re ſuſtinui. memor cleantis phi. q̄ cum flagraret incōparabili amore
diſcendi ⁊ vnus oīm pauperrimus eſſet noctu Athenis potentium
ciuiū hortos rigans aquā laborioſiſſime hauriebat ⁊ eo queſtu in di
em panes ſibi emens phie opam dabat. qua pſeuerātia tandē in ſe/
cta ſua tantus euaſit vt ſtatim in Zenonis p̄ceptoris defuncti locuꝫ
ſuccederet. Magnū ille mediuſfidi⁹ exēplū ē pauperibꝫ ne deſperēt.
Et certe hoc ei⁹ phi tā ptinax ſtudiū ita me aiauit. vt nō ſolū in arti
bus (qd̄ vulgo dr̄) ſꝫ etiā in Muſica ⁊ in poetica lectōes quottidie
audirē. nec in eo rep̄hendēdus mihi videor. qn̄ Areſtoteles phoꝝ fa
cile oīm p̄nceps vt teſtat̄ Plutarchus. grauioribꝫ illis diſciplinis.
etiā poeſeos pfectā quandā cognitōem adiūgebat. ⁊ hyſtorie tā cu/
rioſus erat. vt neqꝫ celo. neqꝫ terra. neqꝫ mari quicq̄ꝫ relinq̄re vellet
incognitū. Nō ergo mihi vicio vertāt Areſtotelici. ſi ⁊ ego Areſtote
licus ipm̄ Areſtotelē imitat⁹ fuero. Sꝫ inquis colēdiſſime p̄ceptor:
Quid ita tātas iſtas erūnas. qd̄ difficultates cōmemoras. q̄ euaſir⁹
tandē. vt intelligas q̄ꝫtū ꝓbitati debeā tue. q̄ me. que (vt ita loquar)
ip̄a ſal⁹ reliquiſſe videbat̄. ſol⁹ ſuſcepiſti. ⁊ more indulgētiſſimi parē
tis in tuo gymnaſio fideliſſimis p̄ceptis enutritū ad inſignia magi/
ſterij euexiſti. me hercule ſi rē iſtā bn̄ penſiculo. nūq̄ꝫ libralitati erga
me tue poſſiꝫ ꝯdignā grām referre Uolo igit̄. qd̄ ſoluere nō poſſuꝫ
ſp tibi debere. hoc ē tue bn̄ficētie nūq̄ꝫ obliuiſci volo. ſꝫ vbicūqꝫ occa
ſio erit. de te q̄ꝫ poſſim honorificētiſſime loquar ⁊ cogitabo Quaob/
rē cū hec opuſcula muſice artis (meū videlicꝫ gregorianū. Ac malci/
oris de wormatia figuratiuū) imp̄mēda forent. ſine tui nomis grata
mētione ea in publicū euolare nequaquā pmiſi. neqꝫ in alijs pmiſſu
rus. ſi q̄ poſt hac edidero. vt ſaltē nō ingrat⁹ ſim. ſi tā grātus eſſe nō
poſſum q̄ꝫ cupio. Uale pſidiū ⁊ decus Nicolai galli

E. P. C. Bindery,
APR 13 1887